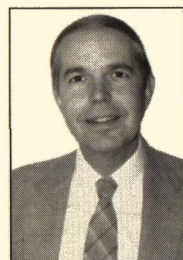


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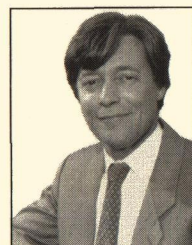
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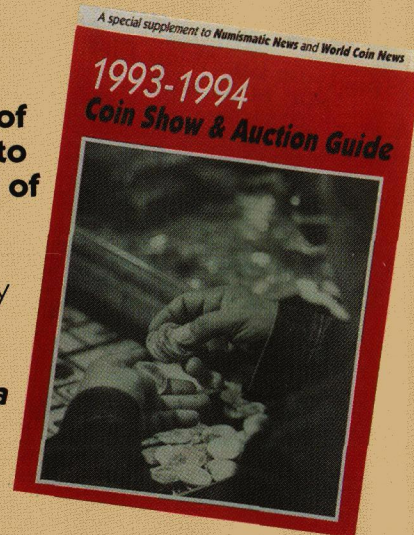
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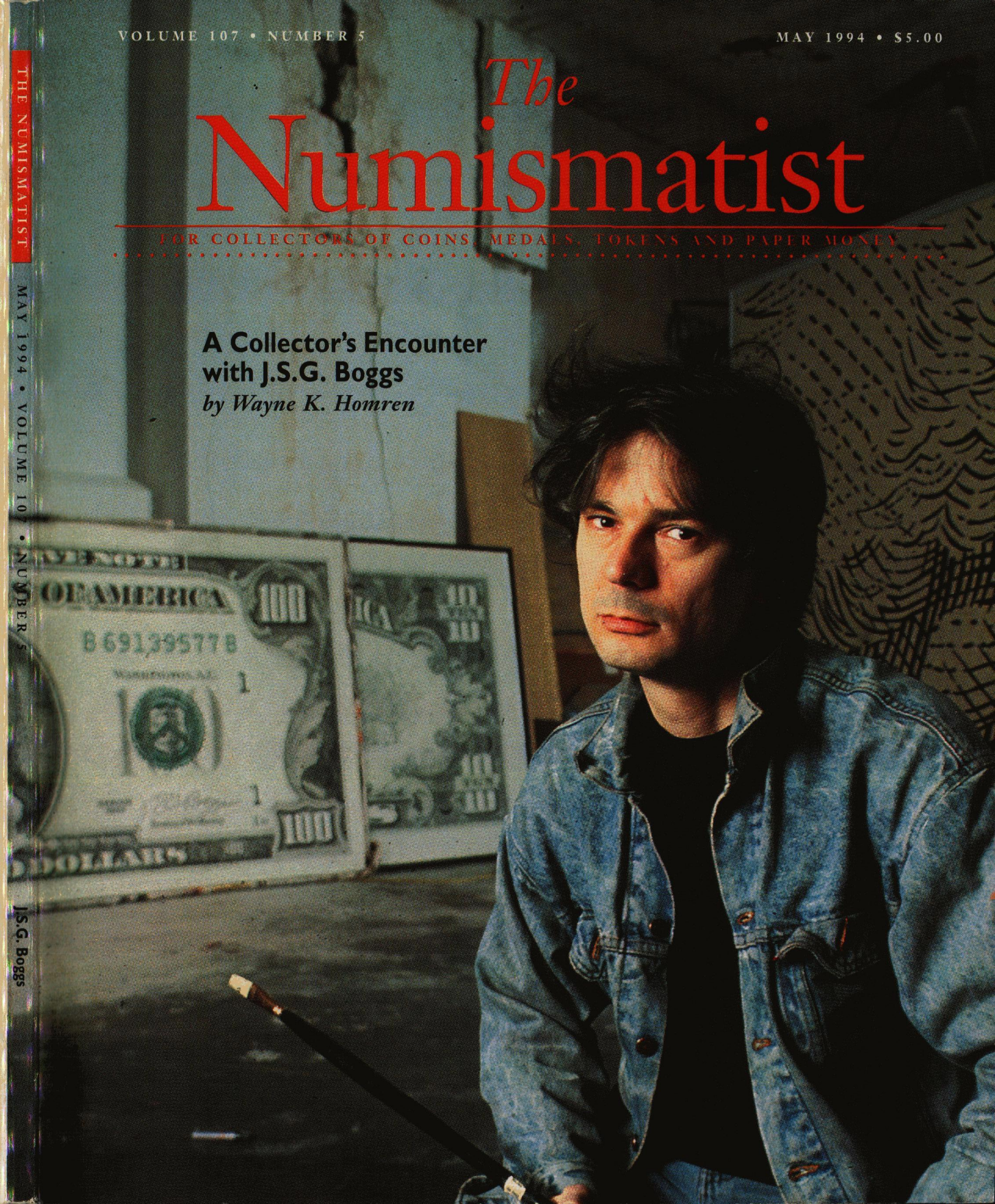
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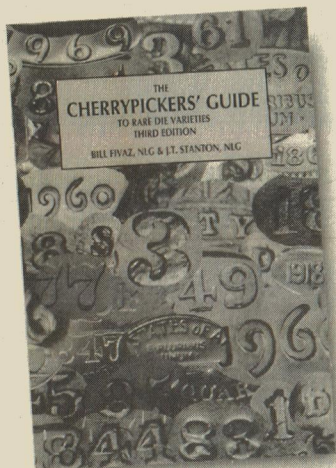
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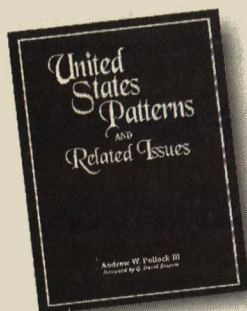
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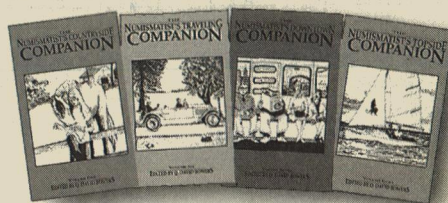
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NUMISMATIC PERSONALITIES

A Collector's Encounter with J.S.G. Boggs

- 644 A meeting with a "money artist" who enjoys dancing in the gray areas of the law is a thought-provoking experience.

WAYNE K. HOMREN

BRITISH MEDALS

The Medals of Marlborough

- 653 John Churchill's sweeping military victories inspired numerous commemoratives by some of the world's finest medalists.

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New Laurels for a Renaissance Man

- 658 The genius of our nation's third President will be remembered with a commemorative dollar celebrating the 250th anniversary of his birth.

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WEIGHTS & MEASURES

Coin-Shaped Pharmaceutical Weights

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ARNOLD ROSENBLEETH

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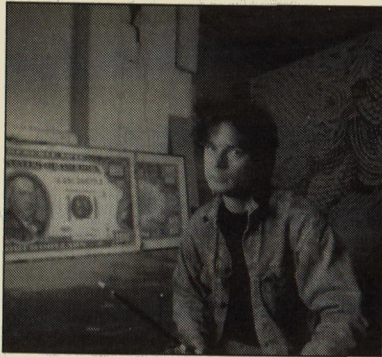
Dividend, Utah: Miners, Murder and Money

- 673 Silver brings a mother lode of mayhem to the residents of a Utah mining town.

GEORGE WILSON



DEPARTMENTS



COVER

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DAVID ASCHKENAS



One of the portraits considered for a new U.S. commemorative dollar shows Jefferson in colonial attire (page 658).

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Not Actual Size

Resembling coins, standard pharmaceutical weights were made for use by druggists in compounding doctors' prescriptions (page 667).

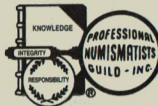
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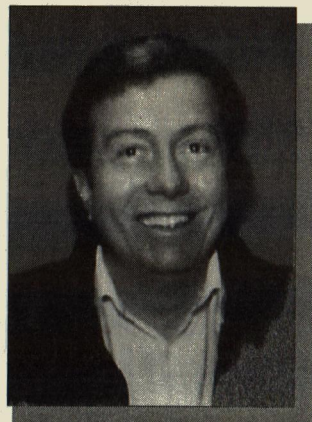
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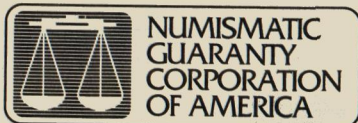
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World Mint Council Could Help the Hobby

THE AMERICAN NUMISMATIC Association is exploring the creation of a World Mint Council™, a concept Vice President Ken Bressett and I are both committed to because we perceive some serious issues that must be confronted if coin collecting as a hobby is to grow. My vision of a World Mint Council began a number of years ago when I was privileged to attend, as an observer, the Mint Director's Conference, a biannual event at which mint officials from all over the world gather to discuss technical matters.

At the two conferences I attended (at the end of this month I will attend my third in Helsinki), I noted that the mints paid only casual attention to marketing, with the bulk of their program focused on technical aspects of minting.

Today, minting is a business—a big business. Since 1982 the U.S. Mint has sold more than \$1.3 billion in commemorative coins at issue price. Other world mints have done likewise. Purchasers of the U.S. Mint's coins are overwhelmingly (90 percent) *collectors*, not the affinity groups the commemoratives' sponsors think the issues will appeal to.

When I started collecting in 1960, the U.S. Mint had a mailing list of more than 3 million names, weekly trade journals moved toward a circulation of 100,000, and ANA membership reached 25,000. The Mint's mailing list now has shrunk to 2 million names, hobby weeklies have a circulation of about 65,000, and although its membership declined by 5 percent in each of three years, 1990-92, the ANA is still robust, with about 28,000 members.

Regardless, the ANA finds—as do the Mints and newspapers—that the marketplace is shrinking. Fewer people collect coins.

FROM YOUR
PRESIDENT
.....
BY DAVID L. GANZ

It's a constant battle to bring new collectors into the marketplace. To some extent, the ANA has succeeded, but it is clear that even our organization is competing for a smaller pie.

Certainly, the mints of the world have discovered the fertile markets of

the United States, but the competition is now simply over shifting the dollars around; that is, taking the diminished market pie and fighting over who will receive the most dollars from it.

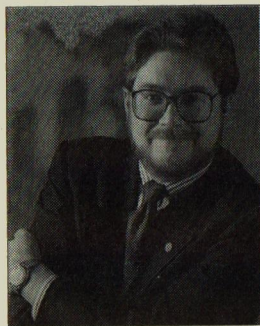
The proliferation of commemorative coins by the U.S. Mint and other world mints also has caused a fundamental shift in the way people collect. When I was a lad, the goal was to acquire one of each coin by type, date and mintmark—a *complete* collection. Today, the average collector can't even acquire every U.S. Mint commemorative coin because the annual gross cost exceeds what most people budget to spend for their entire collection.

The reason the ANA hopes to sponsor the World Mint Council is to expand the numismatic marketplace and offer a forum where erstwhile competitors can work for the common good of not just selling to the same declining market, but to a marketplace they *all* help to expand.

I have heard some concerns that the ANA is making a mistake in proposing this project. Some believe (wrongly in my view) that the ANA is trying to compete with coin dealers. However, three-quarters of all hobby publication subscribers read no other similar publication. This also is true for the ANA's own journal, *The Numismatist*. So, when the ANA offers a product (whether it is a book, a mint set, a new issue or a Freedom Pack™) to its members, it is merely providing a service. While the ANA offers its members a discount, it does not seriously compete with dealers' advertising in the trade press or even in the pages of this journal. What it does do is expand the numismatic marketplace.

It's in the Association's interest, your interest as collectors and the mints' interest as manufacturers to expand the numismatic marketplace. The ANA may not have the complete answer, but the seminars and introductory meetings with world mints slated for Detroit this July are a start toward achieving our overall goal: building a more vibrant hobby. •

Ch. Ganz.



David L. Ganz (LM 1072), ANA president and legislative counsel, is managing partner in the New York City law firm of Ganz, Hollinger & Towe and the Fair Lawn, New Jersey, firm of Ganz & Sivin, P.A. A 1973 graduate of Georgetown University, he was named to the 1974 U.S. Assay Commission and in 1993 to the Citizens Commemorative Coin Advisory Panel. He enjoys writing, tennis and golf.

The Annual ANA Auction, this year conducted by Heritage Numismatic Auctions July 27-30 Detroit, Michigan.

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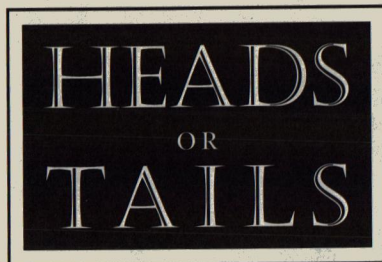
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3006ANA

Indexing vs. Imaging The Numismatist

"... entire issues of *The Numismatist* on CD-ROM could prove immensely valuable..."

—Brandon Dennings
Collector



"A printed reference is always accessible; you do not need expensive, complicated equipment..."

—William Gilbert
Collector

I HAVE HEARD that the ANA is kicking around the idea of capturing every issue of *The Numismatist* on CD-ROM. I, for one, think it's a great idea. Microfilm and printed indexes can't compare to having 100-plus years of this historic, numismatic journal at your fingertips.

Although this would be no small task with regard to finances or time, entire issues of *The Numismatist* on CD-ROM could prove immensely valuable to numismatic researchers. Equipped with a CD-ROM player, you could, for example, pop in a disk and instruct the unit to search for every mention of the 1804 dollar. It would flag not only news items and feature articles, but advertisements as well. (A printed index would include just editorial material, not advertising.)

Many libraries around the country, both public and private, are coming on line with CD-ROM capabilities. (I understand that the ANA Resource Center in Colorado Springs already has a CD-ROM player on the premises for use by library staff and visitors.) What a boon for them—and numismatics—if *The Numismatist* were available in this format. And how about the ANA member who wants a complete set of *The Numismatist* but can't afford the shelf space or the price, which can run thousands of dollars? A CD-ROM collection of all the volumes (text only) could be made available to ANA members for less than \$500.

In this day and age of electronic information, ignoring the possibilities of "indexing" *The Numismatist* on CD-ROM would be a sin. Publishing houses have squeezed dictionaries and entire sets of encyclopedias on disk using CD-ROM technology. The ANA should get a head start on the 21st century by taking advantage of this new tool.

Get with the times, ANA, and make *The Numismatist* available to everyone through the magic of the "Information Superhighway."

THIS YEAR MARKS the 107th volume of *The Numismatist*, but

surprisingly the last time a cumulative index was published was 1978, more than 15 years ago. The magazine's 100th anniversary in 1988 (or the Association's centennial in 1991) would have been a perfect time to create a new, improved index.

However, it is not too late. I would welcome a comprehensive, cross-referenced index of every article, author and subject that has appeared in *The Numismatist* since its debut more than a century ago. Without an up-to-date index, all the valuable information contained in the magazine's pages is useless.

Despite all the discussion that print has become an obsolete mode of communication with the advent of computer and CD-ROM technology, I think a printed index would be of the greatest use to ANA members. True, such an index might be a bit ungainly, easily comprising 1,500 pages or more, but it would be great to keep on the bookshelf with my volumes of *The Numismatist*.

A printed reference is always accessible; you do not need expensive, complicated equipment to use it. In addition, I suspect that many ANA members do not have CD-ROM players—or even computers—in their homes. A printed index would offer members a convenient, low-cost alternative (\$40 or less). Once an index is prepared for publication, it could be made available on computer diskette and through the ANA's electronic bulletin board.

What are your views on indexing or imaging *The Numismatist*? What would you be inclined to purchase: a cumulative index (in printed and/or electronic form) or a complete set of magazines on CD-ROM? Send your comments to *The Numismatist*, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279, fax 719/634-4085 (Internet: anaedi@athena.csdco.com).

Opinions expressed are those of the authors and do not necessarily represent the views of the ANA or the editorial staff.

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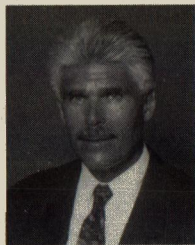
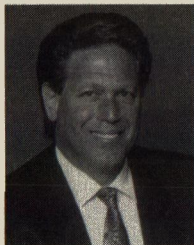
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Full Head, realized \$38,500.00 at
Superior's January Coin Auction.**

Dear Numismatist:

One of our clients consigned a Standing Liberty Quarter Set to our Pre-Long Beach auction in January, 1994. They were all graded by PCGS several years ago, but after careful study, our in-house experts felt that some of the coins had been undergraded.

We resubmitted the coins and as we had predicted, they were given higher grades. Our client realized extraordinary prices at auction. One in particular warrants special mention: Lot 1358 was a 1919 Standing Liberty Quarter PCGS graded Mint State 68 full head. We thought this coin was the finest ever graded! After much spirited bidding, this coin set a record price for a common date. It was bought by Jay Perino of The Mint for \$38,500.00.

Over the years, Superior has made millions of dollars for our clients, by knowing which coins to resubmit for new grades. Why not take advantage of Superior's expertise and experience? Consign your collection to our auction house. We are currently accepting consignments for our May 29-31, 1994 Pre-Long Beach auction and our July 23-25, 1994 auction held prior to the ANA Convention in Detroit.

We're looking forward to hearing from you.

Best regards,

Lawrence S. Goldberg
President of
Superior Stamp & Coin Co., Inc.

Ira Goldberg
President of
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LETTERS

Hub Varieties Are Nifty, But Not New

David Lange's December 1993 article about Mercury dime hub varieties ("New Types Take Wing on Mercury Dimes," p. 1697) was interesting, but his discovery is not new or previously unpublished. Indeed, this information was presented in my two-part article on Mercury dimes in the August and September 1970 issues of *Numismatic Scrapbook Magazine* (pp. 1004-14, 1186-96).

Frank S. Robinson, ANA 97088

Former Authenticator Believes Yoachum Dollar May Be Hokum

I am seriously concerned that Robert Leonard's article "The Legend of the Yoachum Dollar" (March 1993, p. 373) does not adequately emphasize the extremely dubious nature of the specimen illustrated on page 377. I had occasion to examine the piece when I was employed as senior authenticator by the American Numismatic Association.

The coin shown was one of three submitted to the ANA Certification Service for authentication in late 1982 or early 1983; they ultimately were returned to the submitter with "No Decision" because of a lack of physical evidence. The submitter had provided copies of much of the "historical" information quoted in Leonard's article and said the three specimens were found in a cave (along with four others) under an old fire pit. He never mentioned the alleged dies. The other pieces supposedly had gone to a co-discoverer and were not available for examination.

When the submitter asked what would be necessary to prove the coins genuine, I told him that we would need to see another specimen from a verifiable second source, such as a museum, which hopefully could prove it had accessioned the piece some years before. If he could locate one, we would be glad to re-examine the coins.

Several months later, the ANA Certification Service received what was purported to be another Yoachum dollar from a private owner in Indiana (as I recall), with solemn assurances that it had been in his family for 60 years or more, backed by colorful anecdotes concerning the piece. However, a quick look at prints of the previous specimens showed that the alleged "new" coin actually was one of the original three, with all the irregularities inherent to a hand-struck coin. It was somewhat discolored since originally photographed, but still the same weight as before.

A call to the original submitter did not provide further clarification, other than to verify that the original three were "unavailable." I still cannot prove or disprove the authenticity of the Yoachum dollars. However, I advise future generations to look upon them with extreme caution and perhaps a little amusement, and hope they do not end up as a tourist attraction in the now-booming show town of Branson, Missouri.

Thomas K. DeLorey, LM 1696

Shultz Material of Particular Interest to Collector

I am looking for catalogs and price lists produced by Norman Shultz, from his earliest in 1915 right up to 1985. I also would like to acquire letters and canceled envelopes sent

100 YEARS AGO IN *The Numismatist*

For those unaware of the Hegira on July 16, A.D. 622, an explanation of Moham-medan dating was offered.

.....

The first suggestion for a public exhibit in connection with the upcoming Detroit convention was published. The exhibition's purpose was "to educate and elevate the ideas of the people in regard to our collecting."

50 Years Ago ...

The lead article was "Gold as a Medium of Exchange" by Brad Mills.

.....

Henry Grunthal's discovery of an unrecorded Transylvania ducat of Michael Apafi was reported.

.....

The Milwaukee Numismatic Society held its 114th meeting and resolved that cleaned, uncirculated and proof coins should be "disclosed as such," together with a description of their color.

.....

The results of Stack's Flanagan Sale were published. The event boasted a record attendance of 182 collectors in three days and a fantastic price realized of \$87,608.45.

.....

John Davenport's series on 19th-century crowns of Europe continued with a feature on the Balkans.

—DLG

by him.

Shultz lived in King City, Missouri, starting in 1915; then Colorado Springs, Colorado; and finally in Salt Lake City, Utah. I collect letters, envelopes and catalogs of other coin and stamp dealers, but as Shultz was my mentor, I am especially interested in his material.

Fred L. Buza
P.O. Box 3232
Bellevue, FL 34421-3232

Numismatic Information Network Provides Valuable Member Service

In the January 1994 issue, Gar Travis challenged the ANA's recent involvement with computer networks ("Regional Coordinator Questions International Access to Benefits," p. 17).

First, I do not believe that members without computers will become "second-class citizens." Yes, electronic mail is more flexible and efficient, but unless the ANA plans to stop answering its phones or opening its mail, the old lines of communication still will be open. Let us remember that this is not the first time some members have been unable to use an ANA channel of communication—many cannot take advantage of the Association's fax line.

Second, international members will not be left out. CompuServe and Internet users know that these networks are not limited to the United States. In fact, without electronic mail, it would be too slow, inconvenient and expensive for me to converse with collectors in Japan, Denmark, Australia and Puerto Rico.

Although computers may seem intimidating, they should not be feared. Members have found them to be useful in many areas, including numismatics. Properly managed, the

ANA's Numismatic Information Network can be an effective way to attract new members and serve existing ones.

Lloyd Lim, LM 4629

Encoded Paper Money and the Visually Impaired

I would like to comment on the statements of Marc Maurer, president of the National Federation of the Blind, in the March 1994 edition of *The Numismatist* ("Heads or Tails: Braille Currency for the Visually Impaired," p. 324).

As far as I know, no currency anywhere has "Braille" inscriptions. What does exist is currency with special marks (raised dots of different shapes) to help the blind recognize different denominations. (Incidentally, these marks are very helpful in detecting counterfeits because they are impossible to replicate without very sophisticated equipment.)

A quick look at the *MRI Bankers' Guide to Foreign Currency*, published by the Monetary Research Institute, shows that at least 32 nations use these marks. Others, like banks issuing notes in the British Isles, have no need of such marks because their notes are of different sizes for each value.

That there are "more important problems to be faced" does not wash as a plausible argument against adding identifying marks to our currency. The cost is minimal and certainly will not siphon resources from programs designed to aid the blind.

Arnoldo Efron, LM 1279
Director, Monetary Research Institute

Let me clear up what appears to be a conflict between Mr. Efron's terminology and my own. The term I

used in the aforementioned "Heads or Tails" column, "Braille money," does not mean bills with Braille symbols on them, but rather money that has been modified with raised characters to make it easily identifiable by blind people. He mentions that there is no Braille money circulating in the world; however, some circulating currencies do incorporate raised symbols, as he noted.

The blind of the United States do not object to bills of different sizes or to bills with raised markings. But we do object to the creation of a currency that has been modified specifically to accommodate the blind and our "special needs."

Marc Maurer, President
National Federation of the Blind

Cash Coins and Counterfeits

Chris Shappell's article in the March 1994 *First Strike* supplement, "Unlocking the Mystery of Cash" (p. 415), was of much interest to me as a collector of Vietnamese cash-style coins. He mentions Vietnam as the source of a good number of forged, Chinese cash-style coins. However, his source material probably did not explain the situation along the Vietnamese-Chinese border.

It was illegal to counterfeit the coins of an emperor, whether Chinese or Vietnamese. So the Chinese counterfeited Vietnamese coins on their side of the border and used them in Vietnam, and the Vietnamese counterfeited Chinese coins on their side and used them in China.

I would be interested in learning of any references that describe Chinese counterfeits of Vietnamese coins of any type. Readers can contact me by calling 703/560-0744.

Howard A. Daniel III, LM 934

I enjoyed Chris Shappell's article in the March issue, "Unlocking the Mystery of Cash." I was brought up in Portland, Oregon, and at the time many imports came in from China, including window curtains. I remember seeing curtains in department stores with "cash" sewn into each corner as weights to keep them from blowing. I would cut open the curtains and take the cash out for my coin collection. This was a pretty unusual way for these coins to enter the country!

Herman Herst Jr., ANA 45173

When Photographing Coins, Practice Makes Perfect

The article in the March 1994 issue entitled "Photographing Your Coins" (p. 355) by Roger W. Bur-

dette, was most interesting and contained a great deal of good information. I feel that Mr. Burdette left out three major items in his list of equipment, though:

- 1) A pad of paper
- 2) A good, sharp pencil
- 3) An indelible, felt-tip marker or soft pencil to identify each shot

When starting out, *every* shot should be recorded, noting the film type, shutter speed, aperture, lighting setup, and subject matter (type of coin). With a little experience, you will know that with coin "X," lighting "Y" and film "Z," your exposure automatically will be "ABC."

Also, when using extension tubes or bellows, you must compensate with a slightly longer exposure due to an old photo demon known as "light reciprocity failure" (practice

will teach you how to overcome this problem). To obtain optimum sharpness on your shots, always set your aperture 2 to 3 stops down from the maximum setting. This generally is the sharpest point of focus for all lenses. You might also find you will get that tiny bit of extra hair-trigger sharpness by using the self-timer on the camera rather than a cable release.

Don't forget that when photographing coins, the goal is to get a razor-sharp, technically perfect shot, not a high-fashion advertising layout. Film is the cheapest part of the job. When starting out, "bracket" your shots—one "right on," then one shot underexposed and one overexposed. Remember the old adage, "practice makes perfect."

Donald E. Meseth, ANA 153485

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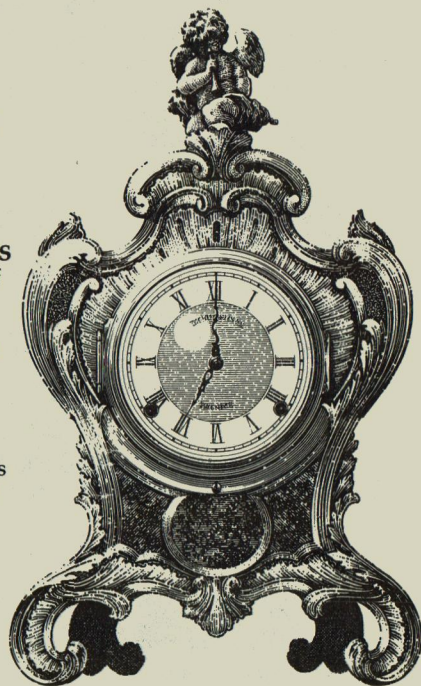
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NEW ISSUES

UNITED STATES: Bentsen Medal and 1994 Uncirculated Set Available from Mint

On March 25, the United States Mint issued a bronze medal honoring Secretary of the Treasury Lloyd Bentsen. The Bentsen medal, as well as the 1994 uncirculated set, are available to collectors over the counter and by mail.

The obverse of the medal features a full-face portrait of Bentsen. The reverse recalls highlights of his career: his service as a U.S. Army Liberator bomber pilot in World War II; his terms in the House and Senate; and his appointment as 69th Secretary of the Treasury. It also notes his home state of Texas and his alma mater, the University of Texas. Both sides were designed and executed by Mint sculptor/engraver Thomas D. Rogers Sr.

The 3-inch bronze medal, #233 on the Mint Medals List, is available for \$20 at Mint Sales Centers in the Philadelphia, Denver and Old San Francisco Mints; and at Union Station and the Bureau of Engraving and Printing's Visitors Center in Washington, D.C. If ordered by mail, the cost of the medal is \$21.

The 10-coin, 1994 uncirculated set includes two of each circulating coin denomination—cent, nickel, dime, quarter and half dollar—one each from the Denver and Philadelphia Mints, plus mintmark pieces from both facilities.



Actual Size: 76.2mm

Secretary of the Treasury Lloyd Bentsen is honored on a medal produced by the United States Mint.

Mail orders should include a check or money order made payable to "United States Mint." Send to United States Mint, Order Processing Branch, 10001 Aerospace Dr., Lanham, MD 20706, telephone 301/436-7400.

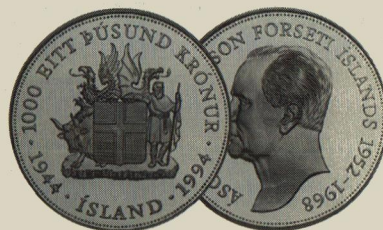
ICELAND: Silver Proof Set Marks 50th Anniversary of Republic

A three-coin silver proof set has been authorized by the government

of Iceland to mark the 50th anniversary of the establishment of the Icelandic Republic. Struck by the British Royal Mint, the coins also are available as a silver uncirculated set.

The common obverse of the three 1,000-krona coins carries Iceland's coat of arms. The reverses, by Icelandic artist Throstur Magnusson, feature portraits of the republic's three former presidents: Sveinn Bjornsson (1944-52), Asgeir Asgeirsson (1952-68) and Kristjan Eldjarn (1968-80). The sterling silver coins have a diameter of 30mm and weigh 39g.

Iceland's 1994 50th anniversary silver commemoratives are priced at \$155 for the silver proof set and \$110 for the silver uncirculated set, plus \$3.95 postage and handling per order. (New York residents should add sales tax.) They can be



Asgeir Asgeirsson is one of three former presidents of the Icelandic Republic portrayed on coins commemorating the nation's 50th anniversary in 1994.

MINT REPORT

Coinage produced by the United States Mint—December 1993

Denomination	Previous Total	December Production	Total Pieces (1993)
Dollars	-0-	-0-	-0-
Half dollars	30,020,006	490,000	30,510,006
Quarter dollars	1,094,584,128	190,168,000	1,284,752,128
10-cent pieces	1,320,460,166	195,830,000	1,516,290,166
5-cent pieces	695,068,135	123,092,000	818,160,135
1-cent pieces	11,112,655,571	998,700,000	12,111,355,571

ordered from the British Royal Mint, P.O. Box 772570, Woodside, NY 11377-2570, telephone toll free 800/221-1215.

CANADA:

A Unique Tribute to the Home Front

Entitled "The Home Front," the Royal Canadian Mint's 1994 \$100 gold coin pays tribute to the Canadian men and women who proudly participated in the war effort on home soil during World War II. The 19th coin in a series of \$100 gold coins begun in 1976, the 1994 piece also is the first of several issues in the Mint's "Remembrance and Peace" program designed to commemorate the contributions and achievements of Canadians to the



A portion of Paraskeva Clark's painting *Maintenance Jobs in the Hangar* graces the 1994 Canada \$100 gold coin, dedicated to the war effort on the home front. Fifty years ago, Clark was appointed by the National Gallery of Canada to paint the activities of the Women's division of the Royal Canadian Air Force.

cause of peace and freedom.

The design of the 1994 \$100 reverse highlights a portion of Canadian artist Paraskeva Clark's paint-

ing *Maintenance Jobs in the Hangar*. Part of the art collection of the Canadian War Museum, it portrays women performing aircraft maintenance work. The obverse bears Dora de Pédery-Hunt's portrayal of Queen Elizabeth II.

Struck from 58.33-percent gold/41.67-percent silver, the 14kt-gold coin has a face value of \$100, measures 27mm and weighs 13.338g. It has a reeded edge and proof finish. Worldwide mintage is limited to 35,000 coins.

The 1994 Canada \$100 gold coin is available directly from the Mint for \$210 (CAN\$249.95) plus applicable taxes and \$4 shipping and handling per order. To place an order or obtain more information, telephone the Royal Canadian Mint at 800/267-1871.

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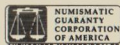
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Confidential transactions. 60 years experience (I started working for the Hollinbeck Stamp & Coin Co. in Minneapolis in 1933) and have handled about 99% of the coins listed in the *Guidebook* and about 99% of the currency in *Paper Money of the U.S.* (Friedberg). What I haven't seen or handled (yes, I still see new things) I know where to find an answer. If it is for my collection (yes, I still collect) I will pay "collector prices." For the balance, prices I pay vary up to 95% of "retail" (gem proof gold, rarities, etc.). My clients (most eventually become friends) cover the entire range of U.S. coins, currency, medals, tokens, etc. Also foreign gold. I "buy it all"—not just the "cream." If you "collected" it, then someone wants it.

I expect to buy, appraise, sell, obtain want-list pieces, or just "visit" during my buying trip from June through December. Many collectors are more interesting than the things they collect. CALL OR WRITE ME—I'M AVAILABLE! Can't find what you want? Contact me. The tougher the want list, the better. Or "visit" me at the 12 conventions I plan on attending in the coming year.

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Early Spring Show Offers a Taste of New Orleans Hospitality

New Orleans—a city like no other in these United States—provided the setting for the ANA's 1994 Early Spring Convention, March 3-5. The local committee, headed by General Chairman Patricia J. Reno, welcomed collectors and visitors with open arms and a healthy dose of Southern hospitality.

The convention drew slightly more than 3,300 hobbyists and would-be collectors. Close to 200 of the nation's top dealers set up their tables in the Ernest N. Morial Convention Center, and 30 hours of educational programming offered at-



A view from the French Quarter: a picturesque square nestled between the French Market and the old New Orleans Mint.

tendees an opportunity to explore the world of numismatics.

The ANA and Krause Publications, publishers of *Numismatic News* and *Coins* magazine, arranged to have three 1914-D cents dropped



The Louisiana State Museum now resides in the structure originally built as a United States branch mint.

DETROIT Convention Update

ANA members are encouraged to pre-register for the Association's 103rd Anniversary Convention by completing the registration card bound into this issue. Pre-registration is your passport to tours scheduled during the convention, and also allows for advance orders of convention ribbons, badges, bars and medals.

Thursday, July 28, has been designated as "San Marino Day." In celebration of the event, the San Marino Mint has planned many special activities.

A block of tickets for the Detroit Tigers' game against the Oakland Athletics has been reserved by the ANA. Tickets, priced at \$9 each, must be purchased in advance, as none will be available at the show. These tickets tend to sell fast, so be sure to get your pre-registration card in the mail soon.

Heritage Numismatic Auctions currently is accepting consignments for the 103rd Anniversary Convention sale. For more information, contact Bob Merrill at Heritage Numismatic Auctions, Inc., Heritage Plaza, 100 Highland Park Village, Dallas, TX 75205-2788, telephone 800/872-6477, fax 214/520-6968.



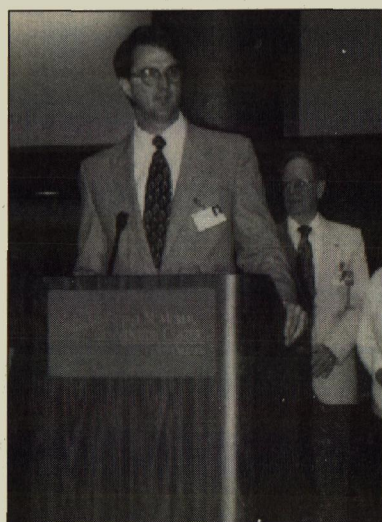
General Chairman Patricia Reno (right) accepts the Goodfellowship Award from Convention Director Ruthann Brettell during the banquet.

into circulation in the New Orleans metropolitan area by jazz musician Pete Fountain, Louisiana State Museum Director James F. Sefcik, and WNOE Radio News Director Ray Romero. This marks the sixth time

since 1990 that Krause Publications has provided valuable coins for the ANA's promotional coin drop.

Scores of noncompetitive exhibits tempted visitors to stop and browse a wide variety of numismatic material, from Mardi Gras tokens and obsolete Louisiana bank notes to U.S. commemorative coinage. Almost half the displays were mounted by high school students from Sugar Land, Texas, all members of the Clements Coin Club under the direction of teacher and ANA member Ralph Ross.

Sculptor/Engraver William C. Cousins was on hand at the U.S. Mint's booth, and the Bureau of Engraving and Printing presented its ever-popular "billion dollar" display. An exhibit prepared by Long Island collector David Bialer, entitled "The



Philip Diehl, executive deputy director of the United States Mint, welcomes visitors to the ANA's Early Spring Convention during the opening ceremonies on Thursday, March 3.

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Unique Banks of New York City," received the People's Choice Award.

The Numismatic Theatre attracted its share of enthusiasts with presentations by Anthony Amadeo ("New Orleans' Mardi Gras and Its Collectibles"), Edward C. Rochette ("A Tour of the Coin Gallery at the International Olympic Museum in Lausanne, Switzerland"), Michael R. Fuljenz ("The Demand Factor: Which Coins Should Get Hot") and the Clements Coin Club ("How to Grade Lincoln Cents") proving especially popular. Close to 50 area Girl Scouts attended a "Collecting Hobbies" badge clinic, where they learned the basics of collecting and caring for coins and paper money. Members of the ANA's Representative Program gathered for a day-long "Cooperative Club Planning" seminar; a three-day "U.S. Coin Grading" seminar, conducted by ANA Authenticator J.P. Martin, preceded the convention.

ANA members took time out for some fun, food and fellowship at a

Dear ANA:

My sincere gratitude and admiration to the ANA planners for a very educational and successful Early Spring Convention in New Orleans. The coins available for purchase, the bourse tables and exhibits, and the hospitality were outstanding.

As we flew home to Oklahoma, we remembered how the local convention committee and the hospitality of the South made our evening at the banquet so memorable.

Accept our thanks, and please do it again!

Woodrow Staats, ANA 30255



ANA President David L. Ganz (left) presents Grover C. Criswell Jr. with the Medal of Merit during a membership reception at the Association's recent Early Spring Convention in New Orleans.

membership reception on Friday afternoon, March 4, while approximately 100 members and guests attended the convention banquet held that evening at the Bella Luna Restaurant, located near New Orleans' historic French Market.

"Members always seem to enjoy going to New Orleans," comments ANA Convention Director Ruthann Brettell. "This show is sure to be memorable, as were the conventions held there in 1972 and 1981."

Criswell Receives Medal of Merit

Honored at the ANA's 1994 Early Spring Convention in New Orleans was life member and former ANA President Grover C. Criswell Jr., who received the Medal of Merit for Distinguished Service during a brief ceremony at the ANA membership reception.

From his earliest days in coin col-

lecting, when he was just 8 years old, to his first mail-order business begun four years later, Grover Criswell has been a true friend of numismatics. At the age of 11, Criswell discovered his special calling when his father gave him some Confederate currency. He quickly began to buy all he could find, eventually becoming the "richest man in the world," at least as far as Confederate notes were concerned. His dedication to the hobby led to television appearances on *To Tell the Truth*, *What's My Line* and the *Today Show*, and to the establishment in 1973 of *Bank Note Reporter*, a monthly now produced by Krause Publications.

Criswell's first numismatic book, *Confederate and Southern States Currency*, initially was published in 1957 and established him as the leading authority on Confederate money, bonds and documents. He also authored *Confederate and Southern Bonds* (1961), *North Ameri-*

can Currency (1965), *The Official Guide to Confederate Money and Civil War Tokens* (1971) and *Colonel Grover Criswell's Compendium: A Guide to Confederate Money* (1991). With Herb Romerstein, Criswell co-authored *Confederate Money and Civil War Tokens*.

In 1965 Criswell was elected to the ANA Board of Governors, and since has served a total of 20 years as governor, vice president and president. During his tenure, he chaired many committees, including those overseeing conventions; young numismatists; district and club representatives; membership; insurance; and security, robbery, theft and rewards.

One of the founders of the St. Petersburg (Florida) Coin Club and the Florida United Numismatists,

Grover Criswell has served both organizations as president and board member. During the past 30 years, his commitment to the American Numismatic Association has extended to donations amounting to \$25,000, making him a much appreciated patron of the ANA and the numismatic community as a whole.

Board of Governors Reviews Budget and Endorses Six-Year Plan

During meetings at the ANA's Early Spring Convention in New Orleans, March 3-5, the Board of Governors approved the Association's \$3,412,647 budget for 1994-95. ANA President David L. Ganz notes that the new fiscal year, which began April 1, will begin with a bud-

geted deficit of \$2,426, but that "several projects could easily turn that around."

One of those projects is the introduction of inventory insurance for dealers and numismatic investors. After two years of preparation, the ANA, in cooperation with Acordia of Colorado, is offering coverage through St. Paul Insurance Company that protects the inventories of commercial coin dealers, vest-pocket dealers and numismatic investors on their premises, in transit and at shows.

The Board also accepted a six-year strategic plan for the Association, as proposed by ANA Executive Director Robert J. Leuver. The plan includes a number of goals and objectives that will take the ANA into the next century.

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"No organization can be successful unless it possesses a vision of where it wants to be at a given point in time," says Leuver. "It is interesting to note that less than 30 percent of the Fortune 500 companies operating 75 years ago are not in business today. The companies that disappeared did so because they lacked vision; they failed to adapt to the times."

The ANA Board of Governors approved a variety of other items on its agenda, among them:

- Reduced three- and five-year membership dues for associate, junior and senior members. Respectively, these classes of membership will pay \$10, \$30 and \$40 for three years and \$16, \$45 and \$95 for five years.
- Allowance of non-numismatic

collectibles at ANA bourse tables for an 18-month trial period, provided such material does not exceed 25 percent of a dealer's show inventory.

- Early bourse dealer departure from ANA conventions without penalty for an 18-month trial period.

• A policy permitting the ANA Convention Department to offer bourse tables to local dealers at no less than half price. However, no such tables will be offered for the ANA's upcoming anniversary convention in Detroit, Michigan.

• The selection of Heritage Numismatic Auctions of Dallas, Texas, as the official auctioneer for the Association's 1995 and 1996 Early Spring Conventions in Atlanta (Georgia) and Santa Clara (California), respectively.

- Support for keeping the Old

Mint Museum in San Francisco open to the public.

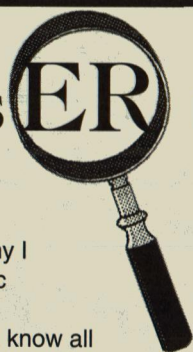
• Limiting the ANA's endorsement of commemorative coin bills to those approved by the U.S. Mint's Citizens Commemorative Coin Advisory Committee or supported by a minimum of 100 members of the House of Representatives or 25 members of the Senate.

• A donation of \$10 for every paid bourse table at the ANA's 1993 anniversary convention in Baltimore to the Maryland Chapter of the Industry Council for Tangible Assets to help defray the cost of fighting sales tax on numismatic items.

• New ethical standards for Board members that limit trial testimony and charitable gifts; prohibit "insider" gains and personal commitments of the ANA to projects not

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Why Do I Belong?



Occasionally, someone asks me why I belong to the American Numismatic Association:

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I belong because I want to attend world-class conventions where I can exchange ideas with others and learn from their experiences.

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Robert J. Leuver, Executive Director

approved by the Board; and require confidentiality and reporting of waste, fraud, corruption or impropriety relating to the ANA.

• The appointment of ANA Treasurer Adna G. Wilde Jr. as parliamentarian for the Board.

Economy and Ecology Necessitate End of Magazine Wrapper

Beginning with the July 1994 issue, *The Numismatist* no longer will be mailed to U.S. members inside a disposable, brown-paper wrapper. "Considering today's concerns for fiscal and environmental responsibility, mailing the journal in a paper sleeve is a wasteful practice," explains Editor/Publisher Barbara J. Gregory. "By discontinuing the

wrapper for the majority of our mailings, the Association will save almost \$19,000 per year, not to mention countless trees."

Because of the hazards of international mail delivery, those members residing outside the United States will continue to receive *The Numismatist* in a paper sleeve. The Association also intends to wrap several hundred magazines each month to alert readers whose ANA membership is about to expire.

"I hope members will support this decision," says Gregory. However, those who wish to continue receiving wrapped issues of *The Numismatist* can express their preference to the ANA Membership Department, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279, telephone 719/632-2646, fax 719/634-

4085. Deadline for receipt of requests is May 25, 1994.

Carmody Recognized as Outstanding Regional Coordinator

ANA Governor Helen L. Carmody was honored as Outstanding Regional Coordinator on March 4, 1994, during the Association's Early Spring Convention in New Orleans. Recipient of the ANA's Medal of Merit in 1991 and Glenn Smedley Memorial Award in 1990, she was coordinator of Region 8, which encompasses California and Hawaii and includes some of the nation's most active coin clubs.

Carmody is a founding member of the Society for U.S. Commemorative Coins and has served two

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terms as its president. In 1991 she was named a *Numismatic News* Numismatic Ambassador for her dedicated, selfless devotion to the goals of the coin-collecting hobby. She is a member of more than a dozen collector groups, including the California State Numismatic Association, Central States Numismatic Society, Florida United Numismatists and the Hawaii State Numismatic Association.

Mystery of 1853 Assay Office \$20 May Never Be Solved

The February 1994 installment of "ANA Authentication Bureau" regarding an 1853 U.S. Assay Office of Gold (USAOG) \$20 piece (p. 290) has revived a controversy dating

back more than 30 years. The coin recently became the subject of study when a specimen was submitted to the ANA Authentication Bureau (ANAB) for evaluation.

According to ANA Authenticator J.P. Martin, the piece is "a classic example of counterfeiting using transfer dies." Martin bases his opinion on "time-tested principles of coin authentication" and information in the American Numismatic Association's extensive data bank.

Martin adds, "My opinion of this coin is in no way to be interpreted as a slight against the findings of previous researchers. These coins, however, are controversial and worthy of attention."

However, numismatic consultant Michael J. Hodder maintains that the 1853 USAOG \$20 issues, part of

the so-called "Franklin Hoard," are "extremely complex and tasking coins. There are strong arguments for and against their authenticity."

Explains Hodder, "I have read nearly everything ever written about them and have heard all the oral arguments for and against these coins. I still do not feel confident enough in what I know to condemn or authenticate them. I believe that the final word on these pieces will not be written until someone replicates all the research studies done to date and either validates or condemns them."

Hodder continues, "If these 1853 USAOG \$20 coins are counterfeits, they are among the most skillful ever made anywhere."

Says ANA Executive Director Robert J. Leuver, "I think J.P. Mar-

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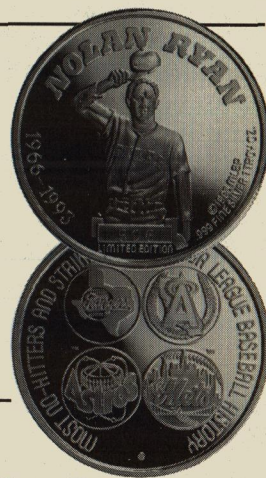
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tin's recent column in *The Numismatist* has contributed to the science of numismatics. Perhaps the full story behind this enigmatic coin will never be known, but the ANA's findings will contribute to its lore."

Club Planning Workshop Rejuvenates Representative Program

Underwritten by the Lewis M. Reagan Memorial Foundation, a "Cooperative Club Planning Workshop" was held on March 5, 1994, during the ANA's Early Spring Convention in New Orleans. The workshop was conducted by ANA member Sam Deep, a private consultant who specializes in staff development, conference planning and motivational programs. Attending the day-long seminar were 12 of the 15 regional coordinators in the ANA's Representative Program: Terry Armstrong, Mark Benvenuto, Robert and Carol Campbell, Steven Drake, Larry Gentile, Bernard Loebe, Walter Ostromecki, Thomas Sheehan, Jerry Swanson, Gar Travis and Roger Wollam.

The purpose of the workshop was to generate ideas for strengthening local numismatic organizations. Following several diagnostic activities, participants offered suggestions for revitalizing coin clubs and the hobby.

The regional coordinators pinpointed the primary reasons for joining a coin club and the outside factors that encourage or inhibit a club's success. Then they proceeded to evaluate the ANA's role in the Representative Program by recommending and prioritizing avenues of support. Among the top six recommendations were: 1) create a long-range plan and goals for the

Representative Program; 2) provide educational seminars on the local level; 3) award engraved silver or bronze medals to all outgoing presidents of ANA-member clubs; 4) prepare a "club activities" packet to be mailed annually to all member clubs; 5) offer financial or other incentives for YN enrollment in local clubs; and 6) create a coin club "starter kit."

ANA Membership Director Kim Dixon notes that the Lewis M. Reagan Memorial Foundation has committed to funding the Cooperative Club Planning Workshops for the next four years, with the next session scheduled for the ANA's Early Spring Convention in Atlanta, Georgia, March 2-4, 1995. "For the upcoming workshop, we hope to involve ANA district delegates and club representatives," she says. The ANA Board has approved the expenditure of up to \$10,000 to implement ideas and programs suggested by workshop participants.

Detroit's Westin Hotel Welcomes Visitors to ANA Convention

The ANA has selected the distinctive Westin as the headquarters hotel for its 103rd Anniversary Convention in Detroit, Michigan, scheduled for July 27-31. The Westin offers indoor access to the "People Mover," an elevated transit system that carries guests to convention activities in nearby Cobo Hall.

A towering, 73-story landmark, the Westin Hotel is part of the city's fabulous Renaissance Center, located on the riverfront. Convention visitors can head for the retail shops, movie theaters and restaurants of the Renaissance Center or relax and enjoy the hotel's half-acre



Detroit's magnificent Westin Hotel and Renaissance Center are designed to meet the needs of those traveling for business or pleasure.

reflecting pool and unusual water fountains and sculptures. Hotel amenities include six restaurants and lounges, and a health club with indoor pool, saunas, exercise equipment and jogging track. Neighboring Windsor, Canada, is just a five-minute drive via tunnel or bridge.

A block of rooms has been reserved at the Westin at special convention rates of \$88 (single) and \$94 (double) per night. Alternate accommodations are available at the Radisson Hotel Pontchartrain (\$79 per night, single or double) and Ramada Inn Windsor (CAN\$70 per night, single or double).

To obtain a hotel reservation form, contact the ANA Convention Department, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279, telephone 719/632-2646 or fax 719/634-4085. Reservations must be made through the Housing Bureau of the Metro De-

troit Convention and Visitors Bureau no later than June 21, 1994.

ANA Offers Specialized Insurance for Coin Dealers and Investors

After two years of preparation, the American Numismatic Association and the St. Paul Insurance Company are making available to members a new, specialized insurance program designed to protect the inventories of commercial coin dealers, vest-pocket dealers and numismatic investors on their premises, in transit and at shows. ANA membership gives participants the opportunity to obtain insurance that begins with \$25,000 of coin coverage. Premiums and protection can be adjusted to match a dealer's current needs.

Administered by Acordia of Colorado, the insurance policy not only protects dealers at their base of operations, but also while transporting or sending their coins to numismatic shows. General requirements for coverage include primary business operation as a coin dealer; three years in business; detailed inventory records; written agreements regarding valuation on all property belonging to others; and scheduling of all individual items with values in excess of \$25,000. Premiums will be customized based on inventory and the security measures in place, as well as the number of shows a dealer attends.

For more information about the ANA's insurance program for dealers and investors, contact Frank L. Valen at Acordia of Colorado, 5755

Mark Dabling Blvd., Suite 300, Colorado Springs, CO 80919-2228, telephone toll free 800/332-9256 or 719/592-1177, fax 719/592-0799.

Summer Conference Course Surveys Olympic Coins and Stamps

A course on "Collecting Olympic Coins and Stamps," led by former ANA President Edward C. Rochette, will be offered for the first time at the ANA's 26th Annual Summer Conference, to be held July 9-15 in Colorado Springs, Colorado. Rochette helped create the Numismatic Gallery in the International Olympic Committee's (IOC) new museum in Lausanne, Switzerland.

Assisting Rochette are David Vagi, director of ancient coins for

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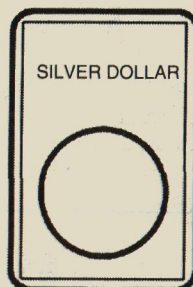
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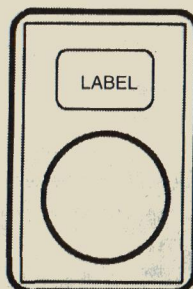
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Superior Stamp and Coin Company in Beverly Hills, California, who will teach the section on ancient Olympic coinage; and Manfred Bergman of the Fédération Internationale Philatélique Olympique in Lausanne, who will cover the section on Olympic philatelics.

Special guest IOC President Juan Antonio Samaranch will attend the last day of the conference, where he plans to officially launch the United States Olympic Numismatic Association, a collector organization operating under the auspices of the IOC. He also graciously has agreed to speak at the Conference's graduation festivities.

The graduation dinner will take place at the U.S. Olympic Training Center (OTC) in Colorado Springs, where athletes and U.S. Olympic of-

ficials will play host. A tour of OTC facilities will highlight the graduation event.

Studying Olympic coins and stamps is just one of 14 options offered students at this year's Summer Conference. For complete details, contact the ANA Education Department, telephone 719/632-2646, fax 719/634-4085.

Autos Aren't the Only Way to Tour the Motor City

Fasten your seat belts for the multitude of tours offered during the AmericANA Coin Show: A World's Fair of Money® in Detroit, Michigan, July 27-31. Activities co-chairmen Jane Ellen Robinson and Kathy Whitford have lined up an impres-

sive array of stops that truly offer something for everyone.

Walking tours often provide the best way to experience the heart of a city. The Detroit City Tour on Wednesday, July 27, will feature a stroll through downtown and Greektown, including the aquarium, flower conservatory and nature center in Island Park. Along the way, the Edsel and Eleanor Ford House affords visitors a glimpse of the lifestyle enjoyed by one of the country's most famous families.

With a nickname like the "Motor City," Detroit naturally offers numerous opportunities for a firsthand look at the auto industry. Attendees can take their pick of either the Henry Ford Museum or Greenfield Village tours, both of which are scheduled for Thursday, July 28.



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9:00 a.m. to 1:00 p.m.

Pre-Reg Conv. Quantity Total

\$20.00 \$23.00 _____ _____

Thursday, July 28

Greenfield Village or Henry Ford Museum Tour

Please note: this tour allows you to visit either Greenfield Village

OR the Henry Ford Museum

25.00 30.00 _____ _____

Friday, July 29

Friendship Luncheon

11:00 a.m. to 3:00 p.m.

26.50 30.00 _____ _____

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Saturday, July 30

Diamond Jack's Detroit River Tour

9.00 11.00 _____ _____

ANA Banquet

7:00 p.m. to 9:30 p.m.

33.50 37.50 _____ _____

ANA Banquet and Gambling in Windsor, Canada

7:00 p.m. to 12:00

45.00 50.00 _____ _____

YN Events (special prices for JUNIOR MEMBERS ONLY)

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2½-inch Bronze Medal	25.00	27.00	_____	_____
<i>For mail order, add \$2.50 postage and handling per item</i>				
Convention Bar	3.00	3.50	_____	_____
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I have included \$ _____ for postage				

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At the Henry Ford Museum, visitors can travel back to the days of the Industrial Revolution, when exciting new inventions and technology abounded. Special exhibits showcase the way Ford's "horseless carriage" changed American life, while the "Made in America" display celebrates our country's industrial ingenuity with machinery, hands-on exhibits and 1,500 artifacts.

Those who prefer to leave motor-ing behind can travel by train or horse-drawn carriage through Greenfield Village, a 260-acre, indoor/outdoor museum featuring more than 100 historical homes and structures. Visitors will see the Wright Brothers' cycle shop, Thomas Edison's laboratory, and demonstrations of weaving, glass-blowing, printing and pottery-making.

A short trip across the river to Windsor, Canada, is planned for those attending the Friendship Luncheon on Friday, July 29, with hosts Convention General Chairman Craig A. Whitford and his wife, Kathy. Afterward, visitors can browse through some of Canada's many European-style shops or return directly to the convention.

Don't forget that Detroit is home to Tigers baseball. Advanced-purchase tickets are available to fans who want to spend the evening of Friday, July 29, with the big cats and the Oakland Athletics at historic Tiger Stadium. Individuals will be responsible for their own transportation to the game.

Convention guests can take to the water on Diamond Jack's Detroit River Tour on Saturday, July 30.

This two-hour, narrated cruise down the Detroit River, the world's busiest international waterway, passes countless sights rich in history and lore. Share the channel with 1,000-foot freighters and ocean-going ships; pass under the Ambassador Bridge, which links the United States and Canada; and enjoy Detroit's spectacular skyline.

In conjunction with the ANA banquet, to be held at the Westin Hotel on Saturday evening, July 30, the Windsor Art Gallery will operate a casino for those who want to shuttle across the river for some late-night high rolling.

To sign up for Detroit tours, complete the pre-registration card in this issue, or contact the ANA Convention Department, telephone 719/632-2646, fax 719/634-4085. •

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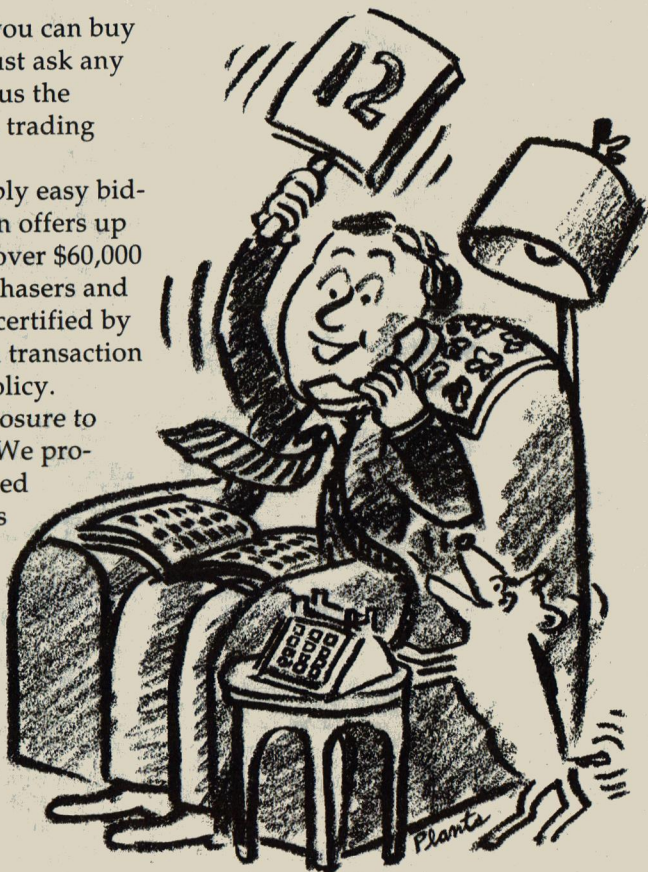
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Italy Takes COTY Honors for Second Year in a Row

In 1982 and 1983, the United States won consecutive "Coin of the Year" (COTY) awards, a feat no country has matched since. But Italy recently made the illustrious list with its silver, 500-lira "Flora and Fauna" coin. Voted "Most Artistic" by an international panel of numismatic experts during the first round of judging, the piece was chosen over finalists in seven other categories to bear the "1992 Coin of the Year" title. Italy also took top honors in 1991 with its "Milvian Bridge" 500 lire.

Established 12 years ago by Krause Publications' *World Coin News*, the COTY award recognizes "superior work and talent in the numismatic field," while offering positive feedback to the world's mints. Competitors vie for international

recognition in eight categories, including "Best Gold Coin," won this year by the United States' Columbus \$5 gold piece; "Most Popular Coin," also won by the United States for its silver dollar celebrating the 200th anniversary of the White House; "Most Historically Significant Coin," garnered by Russia's copper-nickel 1 ruble honoring the rebirth of Russian sovereignty; "Best Silver Coin," which went to Spain's Olympic 2,000 pesetas; "Best Trade Coin" and "Most Innovative Coinage Concept," won by France's tri-metal 20 francs of Mont-Saint-Michel; and "Best Crown," awarded to Austria's 100 shilling honoring Kaiser Karl V.

Albert "Bo" Smith, then publisher of *World Coin News*, said, "Selected from a distinguished field, Italy's 500 lire was the choice of an international panel of judges. We are pleased to recognize the creativity, artistry and quality shown in this coin."

Excitement Builds for Atlantic Rarities Expo

The Atlantic Rarities Exposition, slated for June 24-26, 1994, in Baltimore, Maryland, is shaping up to be a promising event for dealers and collectors alike. More than half the bourse tables already have been sold, with many dealers from the American Numismatic Association's 1994 Early Spring Convention in New Orleans planning to participate.

The three-day numismatic and collectibles exposition will be held at the Baltimore Convention Center, site of the ANA's 102nd Anniversary Convention last year. Managed by the ANA for the Maryland State Numismatic Association, the event will bring together collectors, clubs and dealers in a regional show offer-

ing extensive exhibits, educational programs, and meeting opportunities for local and specialty clubs.

Other notable happenings scheduled for the exposition include one-day seminars with ANA Governor Anthony Swiatek (commemorative coins) and numismatic expert Kerry Wetterstrom (ancient coinage); meetings of the New Jersey Token Society and the Casino Chip and Gaming Token Collectors Club; and a collectibles auction.

For bourse reservations and more information about the Atlantic Rarities Exposition, contact the American Numismatic Association, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279, telephone 719/632-2646, fax 719/634-4085.

Canadian Foundation Launches Annual Essay Competition

The J. Douglas Ferguson Historical Research Foundation, established in 1971, recently launched an annual essay competition pertaining to numismatics, monetary history, primitive money and medallion art. The winner of the postgraduate award will receive \$1,000, and two undergraduate winners each will receive \$750. The chosen essays will be published in Canadian journals most relevant to their topics.

Eligible applicants must be enrolled in either a postgraduate or undergraduate program at a Canadian University or have completed such coursework no earlier than December 1993. Possible essay topics should be relevant to the field of numismatics, which would include banking, economic, monetary or art history; archaeology involving coins, tokens, jetons, paper money, checks or medals; history; economic anthro-



Italy became the second country to win consecutive Coin of the Year (COTY) awards. Its silver 500 lire, "Flora and Fauna," also won the "Most Artistic Coin" distinction.

Guidelines for the Citizens Commemorative Coin Advisory Committee Public Outreach Program

(see page 637 for more information)

Eligibility:	Open to all interested persons nationwide
Submission criteria:	• 100 words or less • Commemorate notable persons, events, buildings, institutions, etc. • Appropriate for commemoration between 1995 and 1999 • Have national or international appeal (regional and local themes discouraged) • Be both interesting and educational • If historical themes that commemorate important anniversaries, date back at least 50 years
Submission format:	• Identify category: person; event; building/monument; institution/organization; or other • State subject (theme) • Identify year to be commemorated: 1995; 1996; 1997; 1998; or 1999 • Describe significance of theme and why it should be commemorated • Include name and address and age bracket: under 20; between 20 and 40; or over 40 • Date response: Must be postmarked no later than June 20, 1994 • Mail to: Commemorative Coin Themes, P.O. Box 350, Conshohocken, PA 19428, fax: 610/832-0898

Submission Form for Recommended Themes for Commemorative Coin Programs (1995-1999)

Category (check one): ☐ person
 ☐ event
 ☐ building/monument
 ☐ institution/organization
 ☐ other _____

Subject (theme): _____

Year to be commemorated: ☐ 1995; ☐ 1996; ☐ 1997; ☐ 1998; ☐ 1999

Significance: _____

Name: _____

Address: _____

Age (check one): ☐ under 20; ☐ 20-40; ☐ over 40

Date of response: _____ Must be postmarked no later than June 20, 1994

Mail to: Commemorative Coin Themes, P.O. Box 350, Conshohocken, PA 19428, fax: 610/832-0898

pology; medallion art; bank note engraving; or the technology and metallurgy of coinage. Essays on ancient, medieval or modern international topics also will be accepted, although topics relevant to Canadian numismatics are encouraged.

Entries for the 1994 competition should be submitted by June 15. Contact the J. Douglas Ferguson Historical Research Foundation, P.O. Box 956, Station "B," Willowdale, Ontario M2K 2T6, Canada, for further information.

Committee Launches Outreach Program

Philip N. Diehl, executive deputy director of the United States Mint, recently announced plans for the newly created Citizens Commemorative Coin Advisory Committee's Public Outreach Program. The seven-member committee, created under Title II of Public Law 102-390, will review commemorative coin program ideas submitted by the public for 1995-99. "We are going out to our long-time commemorative coin customers, and to the general public, to determine the kinds of coin programs they would like to see from the Mint over the next five years," Diehl says.

To assist Congress in selecting subjects for commemoration, the committee must submit a report by December 1994 detailing the events, persons and places to be commemorated during the next five years. Past programs have honored the 50th anniversary of the Allied victory in World War II, the 500th anniversary of the discovery of America by Christopher Columbus and the 50th anniversary of the Mount Rushmore National Memorial. However, ideas do not necessarily have to follow the

military, national landmark and sports themes of recent programs.

Those wishing to submit ideas to the Citizens Commemorative Coin Advisory Committee should consult the form on page 636 for guidelines and submission details, or write to Commemorative Coin Themes, P.O. Box 350 Conshohocken, PA 19428, fax 610/832-0898.

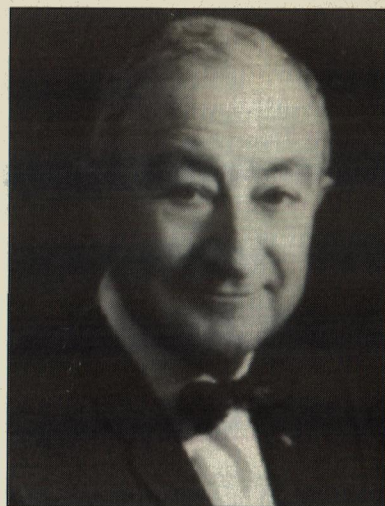
Kreisberg Going Strong after 50-Plus Years

Abner Kreisberg was dealing in gold in the early 1940s when Abe Kosoff approached him about forming a partnership. The rest, as they say, is history. Combining their expertise, the two men created the Numismatic Gallery at 42nd and East 50th Streets in New York. In 1948 they moved the business to California, where it has thrived ever since.

Celebrating his 90th birthday this month, Kreisberg looks back on his long and distinguished career with fondness. "I was at the ANA's first convention in Buffalo, New York, in 1947, and I held some exciting auctions at the Waldorf," he recalls.

"I've met so many interesting people over the years. I always enjoyed the people." One individual in particular comes to mind when Kreisberg speaks of the "good old days." "I used to sell to King Farouk. He was a very nice young man," he says.

When Kosoff died, Jerry Cohen became Kreisberg's partner. "Of course, Jerry is gone now, too," Kreisberg says, "but I'm still here. In fact, I think I'm the only one left of the original 11 men who helped write Yeoman's *Guide Book*." Remembering friends past, Kreisberg mentions B. Max Mehl and Aubrey Bebee, among others. His affection for numismatics and the people who



Abner Kreisberg, who turns 90 this month, has been in numismatics for more than 50 years. Together with Abe Kosoff, he was proprietor of the Numismatic Gallery in New York City and, later, Beverly Hills.

make it special is evident.

Though he officially retired five or six years ago, Kreisberg still goes to his shop in Beverly Hills each day to give appraisals. Through the years, his wife, Gladys, has helped a great deal with sales and conventions. His two sons have chosen different professions (one is a dentist, the other a veterinarian), but Kreisberg is content with his life's work. He loves the numismatic business and the people that are an integral part of it. "I hope to be doing it for many years to come," he says.

McNall's Collection Hits the Block

Bruce McNall is owner of the Los Angeles Kings; a film producer; chairman of the board of the National Hockey League; a popular host in the Hollywood community; and one of the most powerful forces

in ancient and Roman coins in the world. But following the forced liquidation of his two coin-trading partnerships, known as the Athena Funds, his numismatic journey may be coming to an end.

According to an article by Bryan Burrough in the April 1994 issue of *Vanity Fair*, McNall's climb to power in the world of ancient coins and artifacts began when he was young. He received his first Whitman coin album at the age of 10 and was in contact with European dealers and some of the largest Swiss banks by the time he was 16. At age 24, he was a veteran antiquities trafficker. "He capped his amazing rise in the coin world by walking into a hushed conference room in Zurich in 1974 and outbidding dealers representing Aristotle Onassis and future French

president Valéry Giscard d'Estaing to buy the world's rarest coin, the 5th-century B.C. Athena decadrachm, for a then-record price of \$420,000," Burrough says.

Throughout his career, McNall has been associated with numerous movers and shakers, including Michael Milken, David Geffen, Bunker and Herbert Hunt, Robert E. Hecht Jr., Joel Malter and Leo Mildenberg. He has been pursued by the government of Turkey and numerous other international players in the antiquities trafficking game, and admits his involvement with some of the more shady characters in the profession.

The long decline in the coin market led to the much-publicized dissolution of his enormous holdings, the first sale of which took place

recently at the Hotel Baur au Lac in Zurich. Next month, Sotheby's will offer the remainder of McNall's colossal collection at auction in New York City.

Tenacious Texan Takes Up Numismatic Cause

Gregory Watson is a Texas legislative aide known for his tenacity in preventing congressmen from voting themselves raises and for pushing the 27th Amendment into existence. According to writer/researcher Linda Owen, however, his latest crusade has led him into the realm of numismatics.

A stamp collector since the age of 9, Watson recently began campaigning for numismatists' rights to acquire food stamps for their collec-

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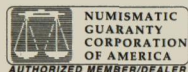
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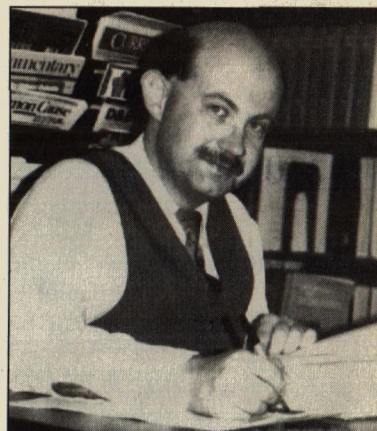
tions. "The Food Stamp Act of 1964 forbids any persons other than actual welfare recipients from possessing food stamps, even after the coupons have been redeemed and sent to the Federal Reserve for destruction," Owen says. But with the help of Texas State Representative Huey McCoulskey, Watson may be changing that law.

On April 22, 1993, McCoulskey presented Resolution #127, which asks the U.S. Congress "to enact legislation to authorize the U.S. Department of Agriculture to sell processed, previously redeemed, discontinued and no-longer negotiable food stamps to the public for numismatic purposes," to the Texas House of Representatives. Two weeks later it was approved by committee, passed by the Legislature and

signed by Governor Ann Richards. By October it had been sent to the House and Senate for approval.

As Watson explains, food stamps hold great potential for collectors. "They're very decorative and quite beautiful. They're precisely the sort of thing a numismatist would want to have. They depict historical people, places and events just as ordinary currency does." The coupons are printed in \$1, \$5 and \$10 denominations and depict such well-known people and objects as Thomas Jefferson and the Liberty Bell.

Owen says Watson is optimistic about gaining legislative approval for Resolution #127. "I can't imagine why anyone would be against it," the aide says. "By allowing collectors to purchase the canceled food coupons, the government could reduce waste



Gregory Watson of Texas is working for the passage of a law that would allow collectors to acquire food stamps for their holdings.

and, at the same time, create a source of revenue for the United States Department of Agriculture."

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Those interested in Watson's resolution (recognized as Memorial #244 by the House of Representatives and as POM-293 by the Senate) should contact Committee Chairman Kika de la Garza at 202/225-2531 or the House Committee on Agriculture at 202/225-2171. Chairman Patrick J. Leahy of the Senate Committee on Agriculture, Nutrition and Forestry can be reached at 202/224-4242; the committee's number is 202/224-2035.

IOC Announces Formation of Worldwide Numismatic Associations

Juan A. Samaranch, president of the International Olympic Committee (IOC) headquartered in Lausanne, Switzerland, has announced the es-

tablishment of five national hobby organizations devoted to the study and collection of Olympic numismatic material. Operating under the IOC-governed Fédération Internationale de Numismatique Olympique (FINO), the groups will be anchored in Austria, Canada, Germany, Switzerland and the United States.

According to Edward Rochette, executive secretary of FINO and president of its U.S. branch, the United States Olympic Numismatic Association (USONA) initially will be comprised of five chapters and their appointed directors: Los Angeles, led by professional numismatist and ancient coin authority David Vagi; Salt Lake City, directed by professional numismatist and token expert Robert Campbell; Colorado Springs, headed by ANA Editor/

Publisher Barbara Gregory; St. Louis, led by John Porter of Primary Capital Corporation; and Atlanta, overseen by error and variety specialist Bill Fivaz.

Rochette indicated that membership in the United States Olympic Numismatic Association, available for a nominal, but as yet undetermined annual fee, will be open to all individuals interested in numismatic collectibles of the Olympic Games. Membership benefits will include a quarterly newsletter. The official launch of USONA will take place in Colorado Springs, Colorado, during the ANA's 26th Annual Summer Conference, July 9-15, 1994; its first national meeting is scheduled to be held in conjunction with the ANA's 103rd Anniversary Convention in Detroit, July 27-31. •

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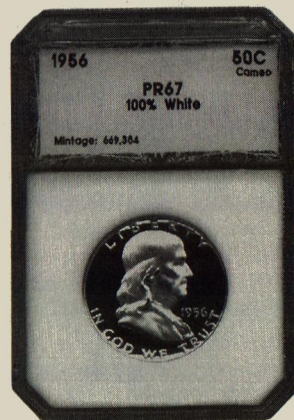
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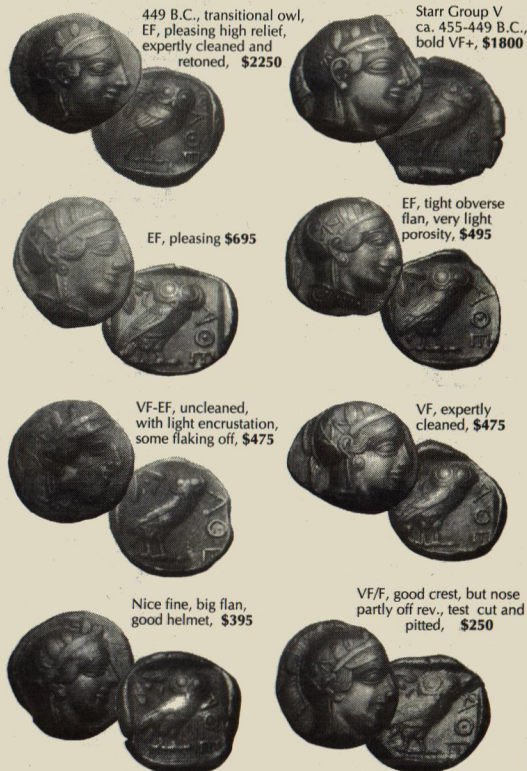


OWLS OF THE GOLDEN AGE OF ATHENS

In the fifth century B.C., the city of Athens became the most prosperous and powerful state in Greece. Under the great statesman Pericles, the Athenians built an empire through their leadership in the Delian League, an anti-Persian military alliance. The tetradrachms of Athens, popularly known as "owls" because of their reverse design, are wonderful artifacts of the city's Golden Age. These distinctive silver coins were struck from the wealth that poured into Athens from her own silver mines and from the cities under her rule. Athenian "owls" became the standard currency of the Aegean region. In about 449 B.C., Athens issued a decree directing her subject states to cease coining silver and use Athenian coins in all transactions with the city. The reputation of "owls" as a stable currency was so great that they were used for trade far and wide. Hoards of Athenian tetradrachms have been found from Sicily and Italy in the west to Afghanistan in the east.

The Athenians used the great wealth the city possessed to rebuild temples burned by the Persians in 480 B.C. Pericles appropriated the colossal sum of 5,000 talents (equal to 7,500,000 tetradrachms) from the treasury of the Delian League. The greatest temple was the Parthenon, begun in 447 B.C. The city's wealth helped pay for the production of dramas, such as the tragedies of Sophocles and Euripides and the comedies of Aristophanes. The city became a center of learning. This was the era of Socrates and his star pupil Plato. It seems appropriate that literature, philosophy and art flourished in the city which took its name from the goddess of wisdom, Athena.

Athens' wealth and power aroused the envy of other Greek states, especially Sparta. In 431 B.C. the contest between the two city-states and their allies began. Known as the Peloponnesian War, it proved to be the city's undoing. In 404 B.C., Athens surrendered to Sparta and dismantled her fortifications. Athens would become a power again in the fourth century B.C., but she never regained the



dominant position she held before the Peloponnesian War.

Because of what they represent, Athenian "owls" are among the most sought-after of ancient coins. Weighing about 17.20 grams each, they are of almost pure silver. The obverse features the head of Athena, wearing a crested helmet decorated with three olive leaves and a floral scroll. On the reverse, Athena's companion, the owl is depicted. Behind the owl is a sprig of olive (a reference to the city's export of olive oil) and a crescent moon.

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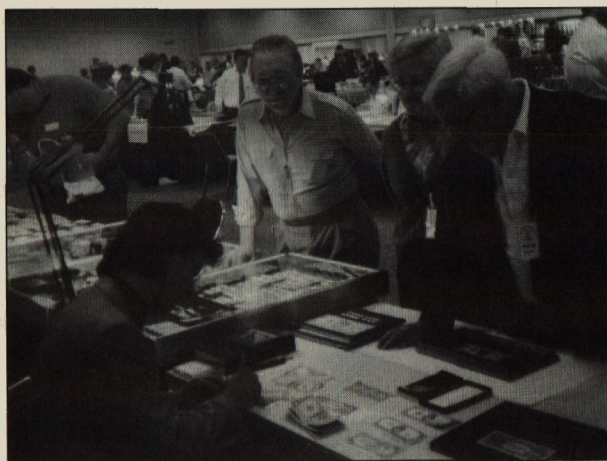


A Collector's Encounter with J.S.G. Boggs

A meeting with a “money artist” who enjoys dancing in the gray areas of the law is a thought-provoking experience.

by Wayne K. Homren
ANA 102286

Artist J.S.G. Boggs (seated) makes a transaction with collector Rodger Hershey (right) at the Pennsylvania Association of Numismatists convention, while James Pappas and Sue Ellen Krupa look on.



IT WAS A TYPICAL Monday afternoon at the office—slower than normal, actually, as I wound down one project and began preparing for the next. Early October breezes had given me a cold, and since for the first time in weeks I had no specific plans for that night, I was looking forward to a quiet evening at home nursing my ailment. But around 2:30 p.m. the phone rang. “This is Boggs.”

The introduction was unnecessary. I had come to recognize the voice and phrase during a series of phone conversations over the previous weeks. The same three words opened each of our conversations, regardless of whether he or I did the calling. I learned early on that famed “money artist” J.S.G. Boggs preferred to use only his family name.

I was introduced to Boggs’ work through various articles in newspapers and magazines, including *The New Yorker*, *Numismatic News* and the *Pittsburgh Post-Gazette*. The most recent reports described his latest courtroom tangles with the United States Secret Service regarding his close-but-not-too-close artistic renderings of U.S. paper currency.

Our previous conversations concerned plans for the annual convention of the Pennsylvania Association of Numismatists (PAN), to be held at the Lawrence Convention Center in my hometown of Pittsburgh on October 15-17, 1993. The

WOULD HE SPORT the long hair and cape I had read about? And just how would an internationally recognized artist mix with a bunch of coin collectors?

.....

city also was Boggs' adopted home; he was a Fellow in Art and Ethics at Carnegie Mellon University (CMU). I had contacted him to ask if he would speak about his work at the PAN banquet on Saturday, October 16. The artist agreed, and we worked out the details over the phone.

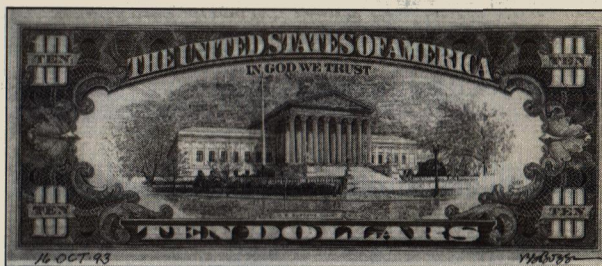
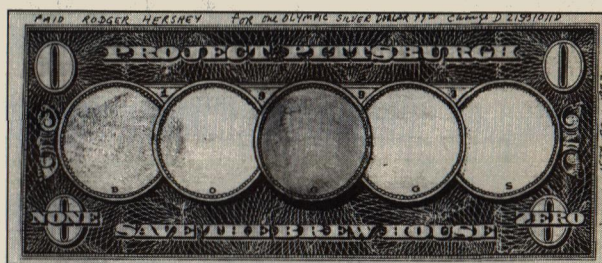
Boggs would be given a table at the show where he could sell some items, meet the public and sign autographs. In the week before the show, I tried to contact him for final confirmation of his participation, but to no avail. However, just as planned, he and his assistant arrived on Friday afternoon to man their table. Unfortunately, I wouldn't have a chance to meet them until the following day.

Although I had seen Boggs' photograph, I was unsure of what to expect. Would he sport the long hair and cape I had read about? And just how would an internationally recognized artist mix with a bunch of coin collectors? The swirl of questions faded as I stopped by his table to introduce myself on Saturday afternoon. Looking positively professorial in jeans, black T-shirt, sports jacket and collar-length hair, Boggs extended his hand in a warm greeting.

I had come prepared for our meeting. Armed with knowledge of his bartering ways, I brought a book I thought he would enjoy, hoping to trade it for one of his printed bills. But once I arrived, the bibliophile in me fixated on the two books at his table. I'd never seen either one and simply had to have them both. Quickly we consummated a trade—my copy of Gene Hessler's *U.S. Essay, Proof and Experimental Notes* for two of the books he brought to sell at the show: *Shapinsky's Karma, Boggs's Bills, and Other True-Life Tales* by Lawrence Weschler (author of the *New Yorker* articles on Boggs), and *J.S.G. Boggs smart money (HARD CURRENCY)*, an exhibit catalog from the Tampa Museum of Art. Making the deal even sweeter, Boggs inscribed both books to me. What more could a fanatic ask?

Later in the afternoon, I stopped back at the table. Surrounded by onlookers, Boggs worked out the details of another transaction, this time with local collector Rodger Hershey. A work of art in progress! I aimed my camera and captured the session. It was a pleasure to watch these two seasoned barterers in action. They exchanged remarks and quips, and, to

The back of Rodger Hershey's Boggs' bill mimics the design of a \$10 Federal Reserve note.



"HE'S DONE THIS before," I chuckled to myself, envisioning the stern London bobby who once booked Boggs for counterfeiting.

.....

the delight of the crowd, another deal soon was done.

As I approached the table, Boggs asked me about making a donation to PAN. I didn't recall asking him for one, although it had been on my mind. I couldn't bring myself to make a request, because he had been so generous in offering to speak to us in the first place. But, since the subject had come up, I told Boggs about our fund-raising auction, and that "any little thing" would be suitable if he cared to make a donation.

Boggs picked up one of his printed "Project Pittsburgh" bills. A portrayal of the Series 1886 \$5 silver certificate, these prints were used primarily to raise funds for the Brew House, the former brewery building where Boggs and other local artists lived and worked. The front of the printed note displays five blank "coins" in place of the silver dollars that appear on the genuine notes. Boggs pulled out a green, felt-tip pen and inscribed the note with the date and other information. Then he pressed his thumb onto a green inepad and, in a professional manner, gently rolled it over one of the blank circles. "He's done this before," I chuckled to myself, envisioning the stern London bobby who once booked Boggs for counterfeiting.

I left the show early to pick up my girlfriend for the banquet. As I put on my suitcoat and tie, I wondered if I had ever mentioned to Boggs that the banquet was a more formal affair than the coin show. My fears of a faux pas vanished when Boggs appeared neatly dressed in black tie and tuxedo. Again, I realized that he'd done this sort of thing before, having attended arts events around the globe. Accompanied by two lady guests, Boggs proved a seasoned pro, and the three kept a small crowd entertained at the bar.

The banquet was held at a restaurant across the street from Heinz Hall, home of the Pittsburgh Symphony. The symphony was in town, and the restaurant was filled with concert-goers. Gradually, the crowd thinned and crossed the street, leaving a section of the restaurant for us. The 31 weary PAN banquet guests eventually were seated and calmed with good food and beverages.

After the meal, I introduced Boggs to the assembly. He told us how he began as a modern artist fascinated by the form of numbers and let-

Boggs' Project Pittsburgh bills portray the Series 1886 \$5 silver certificate. The back displays five blank "coins" in place of the silver dollars that appear on the genuine notes.



THE BANQUET AUDIENCE was delighted with his descriptions of later incidents in his career. . . . Boggs . . . was a comfortable and entertaining speaker . . .

.....

ters. "I'd draw big 2s and 5s; I just liked their shapes." Doodling one day in a restaurant, he drew the numeral 1 in one corner of a napkin. He did the same in another corner. He doodled away while enjoying his coffee and doughnut. Looking over his shoulder, the waitress said, "That's a pretty good dollar bill," and offered to buy it.

Boggs refused her offer, but soon felt a little guilty. There he was, a starving artist, turning away the first person in ages willing to pay for his work. On a whim, he offered to pay his 90-cent restaurant bill with the dollar-like napkin. The waitress insisted on giving him 10 cents in change. Boggs had found his calling.

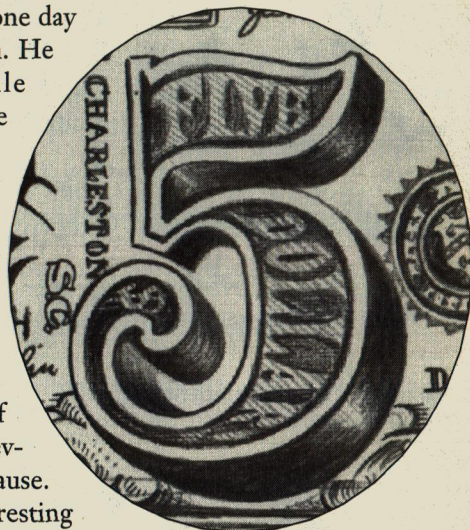
The banquet audience was delighted with his descriptions of later incidents in his career. Stopping all too soon, he answered several questions from the crowd before receiving a round of applause. Again, my anxiety proved groundless. Boggs was not only an interesting artist, he was a comfortable and entertaining speaker as well. If the audience was unfamiliar with Boggs' story before the talk, they certainly were well-informed now.

Next it was time for the auction. The final item to come up for bid was Boggs' note. Auctioneer Gerald Kochel of Lititz, Pennsylvania, stirred the crowd into a bidding frenzy . . . \$50, \$75, \$100, more. When the bidding stopped, \$350 had been raised for our Association. The winning bidder was Mortimer Kadushin of Lancaster, Pennsylvania. Boggs pulled out his inkpad and rolled Morty's thumbprint onto the note. The artwork was complete.

Arriving at the show on Sunday, I couldn't wait to thank Boggs again for his generosity. I heard someone had asked him before the auction what he thought the note would be worth, but characteristically he said nothing. When it comes right down to it, all transactions are merely an agreement between a willing buyer and a willing seller. Third-party opinions aren't worth a damn.

Boggs was feeling ill on Sunday and couldn't attend the show as planned. About a week later, my office phone rang. It was Boggs. He explained he greatly enjoyed reading the Hessler book and was so inspired that while he was out of town the week before, he'd done a new drawing in the style of a U.S. specimen note. Would I like to meet him after work?

Of course, I quickly agreed, and we made arrangements to meet at



Boggs has always been fascinated by the form of numbers and letters.

... ON THE PAGE was a pencil sketch of a \$5 fantasy note. Studying it closely, I soon appreciated the great deal of work that went into making it.

.....



Boggs puts a great amount of detail into his work.

a familiar restaurant near the CMU campus. As fate would have it, the establishment had just gone out of business, but I waited outside. Boggs soon arrived in his gray pickup truck, miraculously finding a parking place right out front. We entered another eatery nearby. Boggs bought our refreshments, and we took our seats outside at the one and only sidewalk table.

I noticed his valise was well-worn and covered with painted numbers and letters. "Your work?" I inquired.

"Yes, these sold for 4 pounds 95 in London. I'd buy them and paint them, give them to friends as Christmas presents. Often people would stop me in the street and ask where they could buy one. When I explained that I painted it myself, sometimes they asked how much I would take for it... 'How much have you got?' I would say."

Continuing our conversation, Boggs asked about my work. I outlined the various software engineering projects I had done with my company. It was nice of him to show an interest, but I was far more intrigued by his work.

He pulled a folder from his valise and opened it to reveal an 8½ x 11-inch piece of ivory drawing paper. Not quite centered on the page was a pencil sketch of a \$5 fantasy note. Studying it closely, I soon appreciated the great deal of work that went into making it.

The most prominent features of the note were an oval portrait of a gentleman at the left, and a large, ornate numeral 5 at the right. The "Untied Currency Note" was dated OCT. 20, CHARLESTON, S.C., and signed "James Stephen George, ARTIST."

The excellent portrait sketch of a distinguished, gray-haired man in early 19th-century attire was labeled MONET A. ELECTRONICA. I immediately recognized Moneta as the goddess of money. Boggs pointed out that "Monet" was, of course, a reference to Impressionist artist Claude Monet.

"Electronica" was Boggs' way of referring to the coming digitalization of money. (Coins and currency as we know them today gradually are being replaced by credit and debit cards. Someday there may be no new currency for Boggs to portray.) Given my computer background, I was delighted by the reference. Boggs carried the theme further by including a facsimile signature of Benjamin Franklin, "Discoverer of Electricity." Franklin, a printer of colonial currency, had explored a force of nature that two centuries later is beginning to supplant currency.

The note was a beautiful piece of work. I marveled at how the tiny

strokes and shading blended together to form a unified whole. Never having talent for drawing, I was awed by what an experienced artist could do in the space of a few hours. Suddenly, I envisioned a catastrophe, as a gentle autumn breeze lifted the edge of paper . . . it would be just my luck to have the thing blow away into a puddle of water.

"Would you like to buy it?" Boggs asked.

"Of course," I quickly replied.

My first instinct was to ask "how much?" but I knew Boggs didn't work that way. I was about to become a player in a performance. Boggs took out a blank sheet of drawing paper, tore off a small piece and handed it to me.

"Write down what you'd like to pay. I'll write down what I think it's worth," he said, tearing off a similar slip of paper for himself.

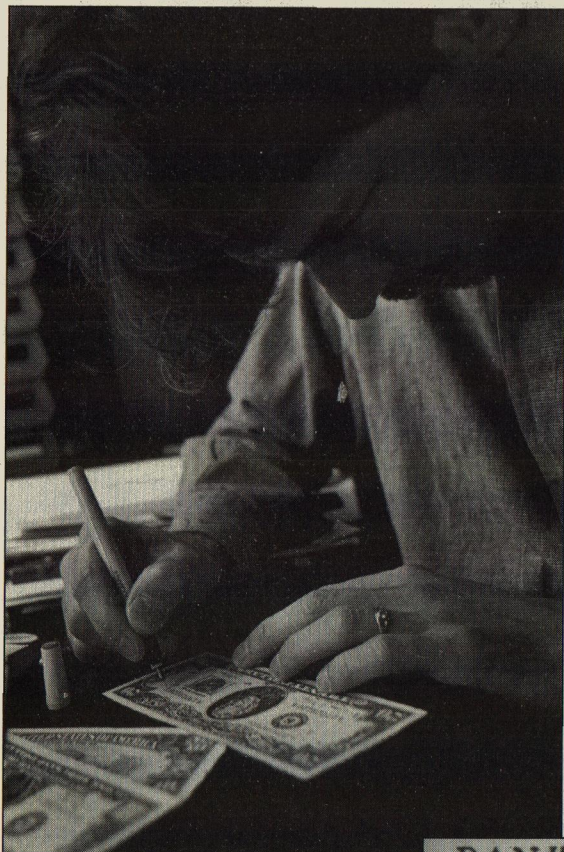
My eyes began to glaze over, like a confused animal caught on a highway. I changed the subject, while part of my brain tried to figure out what to write on that piece of paper.

"So, what's it worth?" I thought. "What do *I* know about the price of art?" "What's it worth to *me*?" "What can I *afford* right now?" "What if I'm too high?" "What if I'm too low?"

Our conversation drifted across a number of other topics: Boggs' trips overseas—nominally planned at the rate of one per year, but scheduled to coincide with opportunities as they arose (his next trips would take him to South America and Africa); the house he had just purchased between Orlando and Clearwater, Florida ("An hour to the beach, but far enough away from hurricanes"); his legal bills—\$250,000 and counting (were it not for the numerous free services he received from supporters, he would be in debt for more than a million dollars). But enough small talk.

Boggs' \$5 fantasy note tied together three references: "Moneta," goddess of money; Impressionist artist Claude Monet; and the coming digitalization of money.





DAVID ASCHKENAS

In 1987 artist J.S.G. Boggs was acquitted by a British jury of charges that he reproduced Bank of England notes. In December 1993 a U.S. District Court judge ruled that the Secret Service and prosecutors in Pittsburgh could press charges against him without violating his constitutional rights.

J.S.G. Boggs

Born in Woodbury, New Jersey, in 1955, artist J.S.G. Boggs grew up in Tampa, Florida, and now resides in Pittsburgh, Pennsylvania. In 1991 he was appointed Fellow of Art and Ethics at Carnegie Mellon University in Pittsburgh. His one-man traveling exhibition, "smart money (HARD CURRENCY)" has been displayed in Pittsburgh; Tampa; Grand Rapids, Michigan; Northampton, Massachusetts; and Cheyenne, Wyoming.

Boggs was arrested for purchasing merchandise with his bills in Australia and tried for reproducing Bank of England notes, but has never been found guilty of any charges. The U.S. Secret Service has confiscated his bills in Cheyenne and at his Pittsburgh office and residence.

Boggs' story has been told in such non-numismatic publications as *Advertising Age*, London's *Sunday Times*, *The New York Times*, *Los Angeles Times*, *Art & Antiques* magazine, *People* magazine and *The New Yorker*. His art has been discussed on PBS's *Nova* and CBS's *Sunday Morning* television shows. A 1992 documentary by Philip Haas, *Money Man*, recounts some of his more celebrated exchanges, including trading five of his \$1,000 bills for a motorcycle.



"Have you written down your number yet?" Boggs asked me.

I tensed up as we exchanged folded slips of paper. I felt a great sense of relief as we quickly compromised on a price. I hadn't made a *total* fool of myself, and I was now the owner of an original Boggs drawing.

"Would you like a serial number on that?" Boggs asked, almost

continued on page 705



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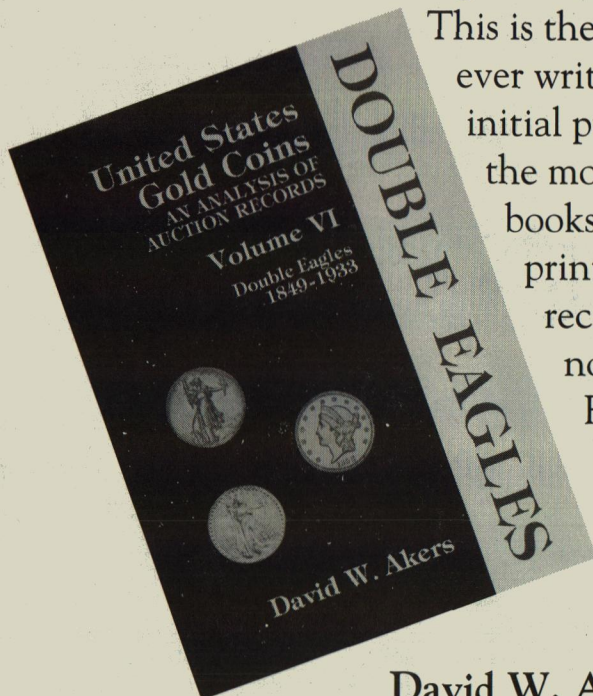
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JOHAN CHURCHILL, AN ancestor of Sir Winston Churchill, was born in 1650, the son of a small, impoverished landowner in Devon, England. His meteoric rise to dukedom and status as his country's foremost military genius was greatly aided in its early stages by his sister, Arabella, who happened to be the mistress of King Charles II's brother, James II (the Duke of York). Although Churchill had helped quell the Duke of Monmouth's rebellion against Charles in 1683, he joined forces with the Protestant Prince William of Orange when he landed in Britain in 1688 (at the invitation of Whig and Tory party leaders) to take the throne from James, who succeeded after Charles' flight. It proved a wise choice, as he later was rewarded with the dukedom of Marlborough.

In 1692 it looked as if Marlborough's fortunes had suffered a dramatic downturn when he was imprisoned in the Tower of London for 10 days on a false charge of "plotting." But he survived the incarceration, and upon Queen Anne's accession to the throne in 1702 was given supreme command of England's forces in the Netherlands. It was during the ensuing 10 years that his military career reached its height. Most of Queen Anne's reign was occupied with the War of the Spanish Succession, and Marlborough established England as a military power on the Continent as well as at sea. He also inflicted defeats upon the French, from which they would not recover until Napoleonic times.

Marlborough's career was marked by numerous medals in honor of his many victories and, with the exception of Lord Wellington, he is celebrated on more commemoratives than any other English commander. He was fortunate that two of the most talented medalists of the time, John Croker and Jan Boskam, were active during the same period.

The duke's biggest and most famous victory was the Battle of

by Cyril Bracegirdle



John Churchill was named Duke of Marlborough in 1702 following his highly successful campaign during the War of the Spanish Succession.

Blenheim, for which he named his great mansion in Oxfordshire (a familiar landmark to modern tourists of the "stately homes" circuit). In commemoration of this battle, fought on August 13, 1704, Boskam produced a silver medal depicting Marlborough on horseback against a background of the battle. Christian Wermouth of Altenburg created a somewhat more decorative silver medal for Blenheim. His rendering features a battle scene on the reverse showing Prince Eugene of Savoy (Marlborough's most faithful ally and enthusiastic admirer) and the duke driving the enemy into the Danube. French commander Marshal Tallard also is depicted surrendering his sword below an allegorical figure of Fame, who is sounding two trumpets. Busts of Marlborough and Eugene grace the obverse.

Marlborough had a reputation for taking better care of his men than was customary among military aristocrats of the time, and at Blenheim he had no less than 17 doctors on the battlefield. Since there was little they could do with the limited medical knowledge and equipment then available (except staunch the blood from shattered limbs and perform the usual amputations), the physicians' presence probably didn't make much difference in practice, but as a morale booster, it may have had some effect. Unfortunately, Marlborough's philanthropy is somewhat marred by the fact that he deducted twopence from each soldier's monthly pay to cover the expenses of this benefit.

In 1706 several medals were issued to commemorate the Battle of Ramillies. Croker's well-known piece depicts a map of the Low Countries supported by two winged Victories. George Hautsch produced a medal in silver and pewter with a portrait of Marlborough in wig, cravat, armor and the Order of the Garter on the obverse. The inscription heralds him as PRINCE OF THE HOLY ROMAN EMPIRE, DUKE

OF MARLBOROUGH, CAPTAIN-GENERAL OF THE ENGLISH ARMY. The reverse features Mars striding through the dead and dying, holding a collection of trophies, including the shields of Brabant, Flanders and Antwerp (some of Marlborough's earlier victories). The Latin inscription reads "Fierce in Battle and Ignorant of Defeat in Arms—Virgil." (It seems, however, that Hautsch erred in his knowledge of the classics. The quotation actually is from *Ovid*, Epistle 11, 45.)

That same year, Barcelona was taken after fierce fighting and bombardment from land and sea. To commemorate the event, Friedrich Kleinert and Caspar Lauffer created a medal showing Phillip V dropping



Actual Size: 48mm

This medal celebrating the Battle of Saragossa (once called "Caesar-augusta"), is just one of many created in tribute to the duke's military expertise.

BRUNNER ALSO CREATED a silver medal for this victory. On the reverse, a seated figure of France is shown clasping her hands in despair.

.....

his crown while fleeing the enemy. On the reverse, Marlborough gallops over fallen enemies while women surrender the keys of fallen cities.

In 1708 Marlborough and Eugene defeated General Vendôme to win the Battle of Oudenarde. German medalist Philipp Müller of Nuremberg produced a silver medal for the event featuring the two victors as the mythological Castor and Pollux on chargers. Cavalry races across the foreground while squares of infantry battle in the background. The city stands in the distance. The rather ponderous inscription reads THE SLAUGHTER OF THOUSANDS OF FRENCHMEN AT OUDENAARDE. VENDOME IN FLANDERS AS IN ITALY RUNS FROM EUGENE, PROVING EUGENE'S SKILL IN MAKING THE ENEMY RUN. Curiously, Müller seems to have deliberately left Marlborough out of the legend, even though he is pictured.

A short time later, the surrender of Lille was marked by Boskam's silver medal showing Queen Anne on the obverse and Marlborough and Eugene riding horseback on the reverse. The city was besieged for 10 weeks and cost Marlborough 12,000 casualties. The conflict was noted for France's use of a secret weapon, the "throwing bomb," which apparently consisted of boiling pitch (an early kind of napalm).

Lille also inspired an interesting silver medal by Martin Brunner. The obverse depicts the separate functions of Marlborough and Eugene: the former as commander of the army and the latter as supervisor of the battle. Both hold lilies as they receive keys to the city. The reverse bears a map of Lille.

The capture of Tournai soon followed, prompting the creation of two medals (one copper and one silver) by Lauffer. The common reverse features the city behind lines of cannon firing over zigzag walls. On the common obverse, France is depicted as a storm-besieged ship with a broken mast (symbolizing the surrender of Lille). The cargo being thrown overboard indicates the loss of Tournai, while the legend proclaims THE HUGE MEMBERS OF THE KINGDOM FALL IN RUINS.

Brunner also created a silver medal for this victory. On the reverse, a seated figure of France is shown clasping her hands in despair. At her feet are olive branches and masks, the latter apparently an obscure reference to abortive peace proposals made by Louis XIV. A lightning-struck tower is pictured in the background, and the rather sanctimonious legend reads AH, LORD, THEY WILL CRY. YOU HAVE DECEIVED THESE PEOPLE UTTERLY. YOU PROMISED THEM PEACE AND HERE THE SWORD CUTS TO THE VERY SOUL (Jeremiah 4:10).

In 1709 Marlborough claimed yet another victory, this time in



Actual Size: 34mm



Actual Size: 43mm



Actual Size: 39mm

Marlborough's victories in Barcelona, Lille and Tournay were commemorated with numerous issues.

MEDALS OF THE Marlborough campaigns generally are not cheap. Croker's silver Ramillies medal is valued at more than \$500 . . .

.....



Most of Queen Anne's reign was occupied with the War of the Spanish Succession. Marlborough rose to military greatness under the monarch whose mind was reputed to move "as slowly as a lowland stream."

Malpaque, for which Croker issued a silver medal showing the battle fought in a wood with Victory soaring overhead. An unknown Dutch artist also produced an interesting silver medal for the battle, the design of which emphasizes the defeat of a king by a queen. On the obverse, Queen Anne is depicted as the Greek goddess of wisdom, Pallas Athene, assaulting King Louis. The Latin inscription reads, "Louis the Great, Anne the Greater." The reverse depicts the king being struck by a missile hurled by Anne from atop a tower. (Poor Louis didn't stand a chance against the Queen, who was a heavyweight in every sense of the word.)

Reinforced by his unbroken stream of victories on the battlefield, Marlborough's power base at home grew steadily. His wife, Sarah, was appointed "Mistress of the Queen's Robes" and "Keeper of the Privy Purse." She dominated the weak monarch, whose mind, some said, "moved as slowly as a lowland stream." Marlborough himself had great influence over Godolphin, whose position as Lord High Treasurer ensured adequate financing of the duke's campaigns.

Probably never before in English history had any man not of the blood royal enjoyed such a grasp on the levers of power without actually holding political office. His military success is attributable to his single-minded aim to destroy French power on the Continent and to his understanding of the combined uses of cavalry, infantry and artillery.

Marlborough survived his many battles and died, respected and honored, of natural causes in 1722. In commemoration of his death, Swiss medalist Jean Dassier produced a medal featuring a bewigged portrait of the duke on the obverse and on the reverse a full-length figure of him in cloak and armor extending a sword toward a globe.

Medals of the Marlborough campaigns generally are not cheap. Croker's silver Ramillies medal is valued at more than \$500, while his silver Malpaque piece costs about \$400. A copper example of his Blenheim medal sold recently in London for \$150.

Visitors to the great pile that is Blenheim Palace can enjoy a glimpse of the owner's glorious past. Even the Duke of Marlborough's tomb bears numismatic witness to his greatness, decorated as it is with marble representations of medals created by John Croker. •

A resident of Cheshire, England, Cyril Bracegirdle has written for a number of numismatic publications in Great Britain and is the author of COLLECTING RAILWAY ANTIQUES, published in 1989. His last article for THE NUMISMATIST, "Riding the Rails in 19th-Century Britain," appeared in the January 1993 issue.

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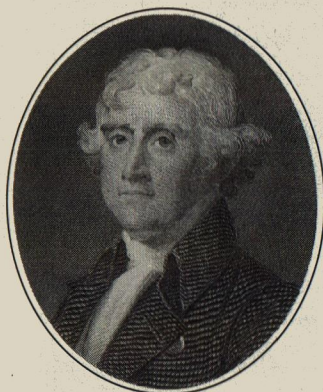
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by David L. Ganz
LM 1072



Philosopher, author of the Declaration of Independence and third President of the United States, Thomas Jefferson was truly a renaissance man.

IN APRIL 1962 the White House was alive with activity. A large dinner party for Nobel Prize laureates had been organized in the East Room, hosted by President and Mrs. John F. Kennedy. Those attending were the best, the brightest—individuals who had, according to the wording of the late Alfred Nobel's will, "contributed most materially to the benefit of mankind in the year immediately preceding" in the fields of physics, chemistry, medicine, literature and peace.

Dinner and a reception followed, after which President Kennedy made some informal remarks: "I think this is the most extraordinary collection of talent, of human knowledge, that has ever been gathered together at the White House, with the possible exception of when Thomas Jefferson dined alone."

Almost 136 years after his death, Jefferson still held sway. This extraordinary man—revolutionary leader, philosopher, architect, farmer, author of the Declaration of Independence, third President of the United States—was truly a renaissance man. This year the United States Mint will produce a silver dollar commemorating the 250th anniversary of Jefferson's birth on April 13, 1743, and memorializing his beloved home at Monticello in Albemarle County, near Charlottesville, Virginia.

Jefferson was a genius, a master of many disciplines, including numismatics. The records of the American Philosophical Society (APS) show that at the start of his second term as President of the United States in 1805, he donated 150 Roman bronze coins to the Society. He declared his gift to be "worthy" of inclusion in the APS cabinet.

Jefferson's "Notes on Coinage" (1784) forms the philosophical basis (together with Hamilton's *Report on the Establishment of a Mint*) for the

HIS EARLIER "NOTES on American Medals Struck in France" remains the definitive, scholarly treatise on revolutionary medals . . .

.....

minting and coinage laws still in use in the United States today. His earlier "Notes on American Medals Struck in France" remains the definitive, scholarly treatise on revolutionary medals produced during the War for Independence and its aftermath, including the famous *Libertas Americana* piece. Jefferson's knowledge of classic numismatic design and beauty is evident in his description of the masterful *Libertas Americana* medallic design by Augustin Dupré: "A head representing American liberty, its tresses floating in the air."

Jefferson thought highly of the trained artisans who executed medallic work. Cornelius Vermeule quotes from a letter sent by Jefferson to William Short in Paris concerning the Diplomatic medal, which Vermeule sees as the "genesis of much of America's numismatic iconography." Specifically, Jefferson states that "having little confidence in our own ideas in an art not familiar here, they are only suggested to you, to be altered, or altogether postponed to such better device as you may approve, on consulting with those who are in the habit and study of medals. [Benjamin] Duvivier and Dupré seem to be the best workmen; perhaps the last [Dupré] is the best of the two."

Substantial numismatic knowledge was but one facet of this multi-talented man who had mastered several Indian dialects as well as Latin, Greek, Italian, French, German and Anglo-Saxon. As an undergraduate at the College of William and Mary in Williamsburg, Virginia, his academic interests also included natural history, mathematics, history, geography, civics, economics and philosophy.

Jefferson was an aristocrat with a fine mind, fortunate to have competent teachers who expanded his horizons. William Small at William and Mary College brought him the teachings of the Scottish Enlightenment and the philosophy of integrating the study of history, law and the sciences. From George Wythe, under whom he clerked in Williamsburg, he learned the law, becoming a member of the bar in 1767. By 1769 he was elected to the Virginia House of Burgesses.

Though he would accomplish much in his life, especially in the young American nation that he served as a diplomat, member of the George Washington and John Adams Administration, third U.S. President, and later as a sage, his pride was in the accomplishments of his youth. Truly, he was a genius in nearly all he touched, but his own view of his accomplishments came when, in a strong, firm hand, he designed his own tombstone, an obelisk on which he asked for "the following inscription and not a word more:



That Jefferson was well-versed in classical numismatic design is evident in his description of Augustin Dupré's *Libertas Americana* medal: "A head representing American liberty, its tresses floating in the air."

FOR SOME 40 years, between 1769 and 1809, he was involved constantly in the building and enlargement of the mountaintop retreat . . .

.....

HERE WAS BURIED THOMAS JEFFERSON,
AUTHOR OF THE
DECLARATION
OF AMERICAN INDEPENDENCE
OF THE
STATUTE OF VIRGINIA
FOR RELIGIOUS FREEDOM
AND FATHER OF THE
UNIVERSITY OF VIRGINIA



Actual Size: 21.2mm

Jefferson's beloved home, Monticello, is familiar even to schoolchildren because of its depiction on the 5-cent piece introduced in 1938.

because by these, as testimonials that I have lived, I wish most to be remembered."

As Jefferson was elected to the House of Burgesses, he began a second, nearly lifelong, preoccupation with the home he built and named Monticello, Italian for "Little Mountain." For some 40 years, between 1769 and 1809, he was involved constantly in the building and enlargement of the mountaintop retreat where "all my wishes end [and] where I hope my days will end." In the Thomas Jefferson Memorial Association's guidebook of this unique, American treasure, Frederick D. Nicholas and James A. Bear Jr. write, "No other house in America so well reflects the personality of its owner," for the residence was "strictly Jefferson's own creation."

The 5.2 acres of land on which Monticello is situated became Jefferson's upon his father's passing in 1758. Starting around 1764, Jefferson began drawing in his notebooks sketches of what would become his lifelong home.

Construction began by the winter of 1767-68, initially on a cellar. Since Monticello was atop a mountain, away from the river and its easy transportation, the process was laborious. The following July, brickmaking began on the site as workmen leveled 120,000 square feet of the plateau. In 1770 Jefferson's boyhood home, Shadwell, burned to the ground, and he moved to the little mountain and a small, one-story, brick house (still standing today, southeast of the mansion).

Work continued on the mansion irregularly, but more aggressively after his marriage in 1772 to Martha Wayles Skelton, a wealthy widow. Still, Jefferson's long absences in the Burgess, as governor of Virginia, as a diplomat abroad, and in service of his state and nation precluded his supervising construction. This self-taught architect nonetheless managed a number of trips from Philadelphia and New York (then seat of the new American government) to the rolling hills of Virginia, where he continued building his dream on the mountain.

WE MAY SAFELY aver that Mr. Jefferson is the first American who has consulted the fine arts to know how he should shelter himself from the weather."

.....

In 1782 French General Marquis de Chastellux was impressed on his visit at "the house of which Mr. Jefferson was the architect, and often one of the workmen," which he described as "rather elegant and in the Italian taste . . . we may safely aver that Mr. Jefferson is the first American who has consulted the fine arts to know how he should shelter himself from the weather."

Jefferson's Monticello is familiar even to schoolchildren because of its depiction on the 5-cent piece introduced in 1938. It appears to be a two-story building with a dome. Fashioned after the Temple of Vesta by Italian architect Andrea Palladio, the dome is a distinctive feature, but the building's height is deceptive, an optical illusion.

As Paul Wilstach remarked in the April 1929 issue of *National Geographic*, "Being an artist and imaginative, Jefferson loved to create . . . illusions and in yet another way he made his house look smaller than it actually is" by hiding two of the four floors. The basement cannot be seen from the traditional frontal view; the second and third floors are effortlessly seamed together. The fourth floor is "artfully concealed by the pediments of the two porticos and by the balustrade, which edges the roof line."

The 1993 legislation mandates the design for the 250th anniversary of Jefferson's birth, directing that the reverse bear a "frontal view" of Monticello. Ironically, Wilstach had noted, "When we come to enter we discover that there is no back to Monticello . . . There are, indeed, two fronts, as was the case with nearly all major plantation houses. These were the approach front, to which callers and guests came, and the opposite or private, front, where, especially screened by the portico, the family gathered." (The public today enters through the approach front.)

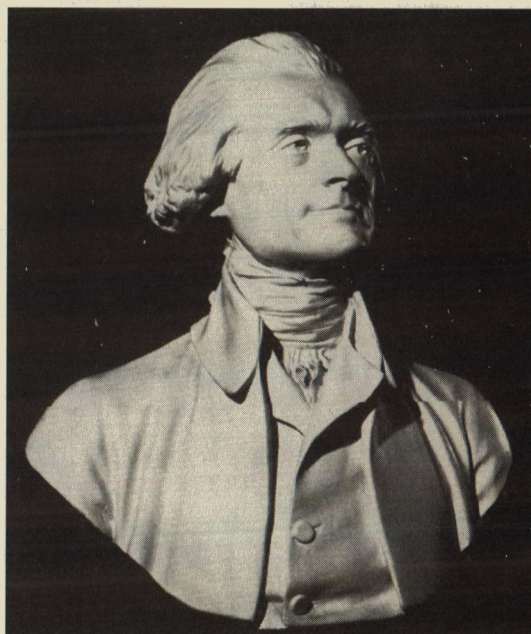
Jefferson's numismatic portraiture dates at least to his Presidency. According to some Mint records, dies for the Jefferson Indian Peace medals (after the bust by French sculptor Jean Antoine Houdon) were cut by Robert Scott in the latter part of 1801. Robert W. Julian and other scholars, including Michael Hodder, suggest that John Reich was the true author, a point also made by various art and medallic historians and by the Mint in



Actual Size: 100mm



Actual Size: 21.2mm



The portraits of Jefferson on an Indian Peace medal (top) and nickel (center) were inspired by the bust by French sculptor Jean Antoine Houdon (bottom).

ON APRIL 24, 1938, Felix Schlag's design was chosen, a clear portrait modeled after the familiar Houdon version. Monticello was shown in a three-quarter view . . .

its own catalog, "Medals of the United States Mint." Indeed, in 1802 Jefferson sent a copy of a medal to his daughter Martha (Patsy) Jefferson Randolph "executed by an artist lately from Europe and who appears to be equal to any in the world. It is taken from Houdon's bust, for he never saw me."

Regardless, Houdon's work was the inspiration for the Peace medal portrayal, and as Q. David Bowers accurately notes in his comprehensive *Commemorative Coins of the United States: A Complete Encyclopedia* (1991), "During Jefferson's term as president and ever since that time, his portrait has appeared on many coins, tokens and medals."

In 1938, anxious to change the 25-year-old Buffalo nickel motif at the first legal opportunity, the Treasury Department initiated a design competition for American sculptors. The contest was judged by an advisory committee headed by Mint Director Nellie Tayloe Ross; three sculptors also participated.

Records of the Commission of Fine Arts in Washington disclose that the program of the competition was brought to the attention of the review group, as required by law, on February 3, 1938. The contest itself terminated on April 15. Contest guidelines required an "authentic portrait" of Jefferson on the obverse, with the reverse carrying "a representation of Jefferson's historic home near Charlottesville."

Models were solicited, with a \$1,000 prize offered to the winner. Some 390 plasters were received in response, depicting, in the words of the *Washington Post* daily newspaper, "unique visions of Jefferson." Judging began April 20.

On April 24, 1938, Felix Schlag's design was chosen, a clear portrait modeled after the familiar Houdon version. Monticello was shown in a three-quarter view that was at once arresting and imaginative. The building was easily identifiable by its distinctive architectural style; a tree in the foreground added perspective and balance. The lettering was ultramodern for the time. The inscriptions did not include the word "Monticello" (since the design was so expressive, it was considered extraneous).

As mandated by statute, the designs were reviewed by the Commission of Fine Arts, which opposed the "modernistic" reverse. Taxay quotes at length from a July 17, 1938, criticism by Commission Chairman Charles Moore, a document apparently no longer in the Commission's archives. Notecards kept by the Commission, recently made available under the Freedom of Information Act, show only a February 1938



Not Actual Size

Felix Schlag's original submission for the nickel reverse showed a three-quarter view of Monticello.

SENATOR JOHN WARNER . . . strongly believed there should be a distinctive numismatic tribute to this Founding Father on a commemorative . . . coin.

.....

notification and a July 28, 1938, memo that the model submitted by the Director of the Mint was "approved with recommendations."

The changes included making the view of Monticello more tomb-like and utilizing more classical lettering. Perhaps it was perceived as beautiful at the time, but the change was criticized. The Commission of Fine Arts' archives record the receipt of protests on August 10, 1938, which were forwarded to the Treasury Department for response. The protests were to no avail, and by mid-September the coin was in production.

Interestingly, the January 1939 issue of *The Numismatist* commented on the new nickel design, showing Schlag's original submission and the design as approved. After enthusiastically waxing about the fine portraiture, the editorial commentary noted that the criticism of the design "is probably because [the reverse design] is an innovation."

Times surely have changed, since the side rather than frontal perspective is now widely viewed as more attractive. However, in 1939 *The Numismatist* declared, "It is time to realize that something besides wreaths and eagles may fittingly be placed on our coins. The series of commemorative half dollars has given us something to think about in innovations in coin art."

Nearly a half century later, in August 1992, Congress passed the "Thomas Jefferson Commemoration Commission Act," which determined to honor the great American by developing a number of programs relevant to his achievements. No one moved to support a coin, in large measure because 1993 already had a full plate, including the commemoratives honoring Jefferson's friend and neighbor, James Madison. (Jefferson was the architect of his home, too.)

But this proposal underestimated Senator John Warner (R-Virginia), a long-time Jefferson buff who strongly believed there should be a distinctive numismatic tribute to this Founding Father on a commemorative, rather than a circulating coin. A fund-raising goal provided the impetus. The Senate Bill (S. 959) and its companion House Bill (H.R. 5056) were introduced on April 25, 1991. The bills went nowhere during that session of Congress. On January 21, 1993, the day after President Bill Clinton's inauguration, Senator Warner introduced S. 50, "Legislation to authorize the Secretary of the Treasury to mint coins in commemoration of the 250th anniversary of the birth of Thomas Jefferson." That, too, looked like it would go nowhere, but in the waning hours of the 103rd Congress' first session, an onslaught of five, separate, commemorative coin bills moved to the forefront.



Jefferson preferred a portrait by Gilbert Stuart, an opaque watercolor over lightly indicated crayon.

"I BELIEVE THAT no other American is more deserving of being honored with a commemorative coin than Thomas Jefferson . . ."

.....

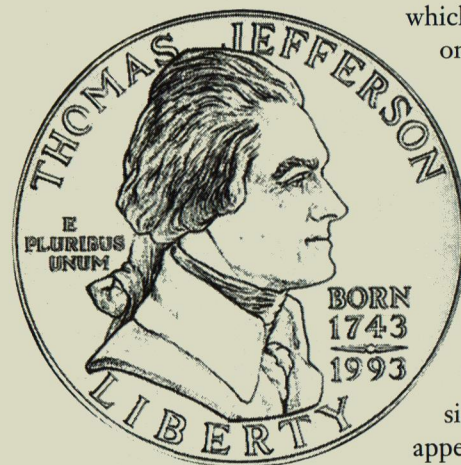
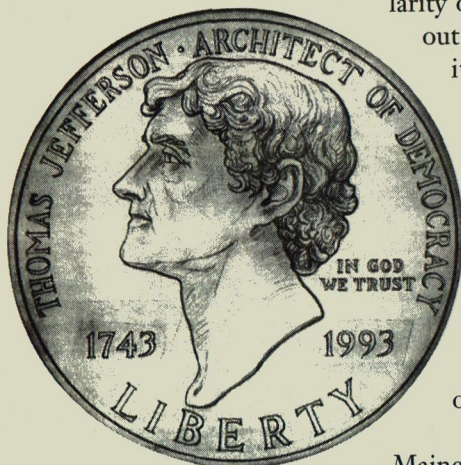
Warner viewed the Jefferson coin bill as "an accompaniment" to the Jefferson commission bill signed into law by President George Bush the previous August 17. "It is important to realize the continued great popularity of Jefferson and Monticello not only in our country but throughout the world. In the past three years alone, Monticello has been visited by 10 heads of state," he declared. Indeed, he pointed out, "just this past Sunday, President Clinton began his [bus] trip to Washington with a visit and tour of Monticello.

"I believe that no other American is more deserving of being honored with a commemorative coin than Thomas Jefferson: the third President of the United States, Vice President to John Adams; the first Secretary of State; Commissioner to France; author of the Declaration of Independence; Governor of Virginia, and author of the preamble to the Virginia Constitution for Religious Freedom," he continued, listing only a few of Jefferson's many accomplishments.

In May 1993, Senate Majority Leader George Mitchell (D-Maine) asked that the Senate Banking Committee be permitted to meet on May 27, 1993, to mark up two commemorative coin acts, one of which was for the Jefferson dollar. By that afternoon, the bill was read on the Senate floor for the third time and passed unanimously.

House action was somewhat slower, but on November 10, 1993, a hearing was held by the House Banking, Finance and Urban Affairs Subcommittee on Consumer Credit and Insurance, chaired by Representative Joseph Kennedy II (D-Massachusetts), which now handles all coinage matters. Included in the hearing was the Jefferson commemorative. Three members of Congress testified in support of the measure; Deputy Mint Director Eugene Essner appeared for the Treasury Department.

Things were moving at a frenetic pace. In a rare Sunday session on November 21, the commemorative freight train must have appeared to be pulling out of the station at record speed, because it suddenly became a veritable Christmas tree, ornamented with a variety of coinage bills that now honored Jefferson, the Vietnam War Memorial, women in the military and prisoners of war. A proposal to commemorate the 200th anniversary of the Capitol was added later at the request of Senator Robert Byrd (D-West Virginia), president pro tempore of the Senate.



Two portraits were considered for the obverse, one modeled after Houdon's bust (top) and another depicting Jefferson in colonial attire.

... THE VERY BILL that authorizes five new commemorative coins, including the Jefferson dollar, suggests that only two coins per year is appropriate.

.....

Kennedy knew the elementary rules of politics: he who has the votes rules. And so he moved to suspend the House rules and allow a vote on the measure. The suspension of the rules and vote in favor was nearly unanimous (428 to 0).

The deluge occurred even as Kennedy introduced a "Sense of the House" Resolution—a non-binding legislative rule—to limit programs to two per year and refer them all to the Citizens Commemorative Coin Advisory Committee. Thus, the very bill that authorizes five new commemorative coins, including the Jefferson dollar, suggests that only two coins per year is appropriate.

Specifics of the Jefferson bill require up to 600,000 coins to be issued of standard silver dollar weight and size. The obligatory inscriptions also are mandated, together with "an inscription of the year '1993'." The unusual sale date for the coin was set as "beginning on May 1, 1994 and ending on April 30, 1995," bringing up the interesting conflict as to whether they might not also be required to carry a 1994 or 1995 date if actually produced in those calendar years.

For a brief time, there was some concern that President Clinton might veto this new onslaught of commemorative coin bills, but on December 14, 1993, he signed the measure into law, thus shifting the drama to the Citizens Commemorative Coin Advisory Committee.

The newly formed committee met in Washington for the first time in December 1993, on the same day President Clinton signed the Jefferson bill into law. Committee members decided to hold quarterly meetings, at least for the first year, and telephone conferences to resolve other issues. The Jefferson coin was the first to be discussed by telephone.

Production time was short compared with most contemporary schedules. Mandatory sales were to begin a mere 135 days from authorization, difficult under any circumstances. The Mint acknowledged that "because the time frame for production of this coin is very short, the Mint's engraving staff, utilizing resources from the Thomas Jefferson Memorial Foundation and the Mint's own archives, developed the designs."

Designs themselves were to be selected by the Secretary of the Treasury after consultation with the Executive Director of the Thomas Jefferson Memorial Foundation and the Commission of Fine Arts. However, the newly created Citizens Commemorative Coin Advisory Committee also was required to pass judgment on the pieces.

Stylistically, both the Foundation and the Mint's Office of Marketing

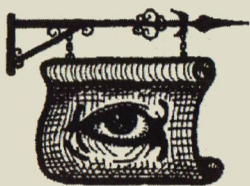
continued on page 721



A sketch of the Jefferson reverse as revised after discussion by the newly formed Citizens Commemorative Coin Advisory Committee.

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Coin-Shaped Pharmaceutical Weights

WEIGHTS & MEASURES

From 1847 to 1957, standard sets of apothecaries' weights were manufactured in the shape of coins.

BEING A NUMISMATIST by avocation and a pharmacist by profession, I have paid particular notice to coin-shaped pharmaceutical weights in junk boxes, token dealers' stock and coin dealers' books. Many times these items are labeled with a question mark, meaning the person who cataloged them did not know what they are. Prices generally are less than \$20. The dealers who ask the most for these "numismatic" oddities seem to know the least about them. Just what are pharmaceutical weights and how did they come into use?

Historical Background

BECAUSE STANDARDS OF weight and measurement originally were derived from objects occurring in nature, such as a grain of wheat or the length of a man's forearm, they were interpreted somewhat differently from place to place. To help alleviate the confusion, laws were passed as to how measures should be calculated. In 1304, for example, King Edward I of England decreed by statute "that every pound of money or of medicines is of twenty shillings weight, but the pound of all other things is twenty five shillings weight. The ounce of medicines consists of twenty pence and the pound contains twelve ounces (troy pound)."

Weight standards and monetary standards were interrelated. In the 8th and 9th centuries, silver and gold coins frequently were so mutilated and clipped that they traded by weight alone among merchants in centers of commerce. The practice of weighing coins for trade necessitated a system of weights and measures that all merchants could agree on. Coins and other items most often were weighed by using a counterbal-

by Arnold Rosenbleeth
ANA 78162



The Henry Troemner Company, which produced scales for the U.S. Mint, also made pharmaceutical weights on a used coin press.



The date this set of pharmaceutical weights was registered by W. and T. Avery Company, March 16, 1847, is carried on 2-scruple and 1-dram pieces (top). Weights produced by the company sometime after 1900 carry only the crown motif and weight, as seen on the 2 scruples and 2 drams (bottom).

Standard Coin-Shaped Apothecaries' Weights

2 drams	= 8 grams
1 dram	= 4 grams
2 scruples	= 2.4 grams
1/2 dram	= 2 grams
1 scruple	= 1.2 grams
1/2 scruple	= 0.6 grams

THE SET COULD conveniently be stored in a wooden box, which would keep it clean, accurate and readily available to the druggist . . .

ance and "coin" weights, pieces equal in weight to official coins struck from fine gold or silver. The weight standards used by merchants in Troyes, France (and subsequently named after the town), gradually were adopted by tradesmen selling crude medicines and drugs throughout Europe and England. (At one time, the troy ounce and avoirdupois ounce were to be one and the same, but on revision of the weight standards in the 16th century, it was found that the avoirdupois ounce was 42½ grains lighter than the troy ounce.)

In 1618 Sir Theodore Turquet de la Mayerne recommended to the London college of physicians that the troy standard be adopted for compounding medicines. Buying and selling medicines and drugs using the avoirdupois system and compounding medicines with the troy system made apothecaries somewhat expert in weights and measures.

In time the disciplines of apothecaries and surgeons each became more specialized. Apothecaries practiced more pharmacy than medicine. They had to prepare medications prescribed by physicians in multiple dosages, and so a convenient method was needed for accurately weighing potent drugs.

Drugs were weighed with a balance that required an accurate set of standard weights. A need arose for a set that could conveniently be made available to druggists. In the 1840s apothecary weights were square or rectangular in shape and carried the manufacturer's or distributor's name. Later, coin-shaped weights were introduced.

The W. and T. Avery Company

ON MARCH 16, 1847, the W. and T. Avery Company of Birmingham, England, registered a set of coin-shaped pharmaceutical weights. The set could conveniently be stored in a wooden box, which would keep it clean, accurate and readily available to the druggist when compounding a doctor's prescription. The set included a ½ scruple, 1 scruple, ½ dram (or "drachm"), 2 scruples, 1 dram and 2 drams. One side of each piece shows a crown and the company's initials and register date. The other side indicates the measure. These "1847" weights were produced for many years. A new variety, produced sometime after 1900, retained the crown design, but eliminated the date and company name.

The Henry Troemner Company

HENRY TROEMNER BEGAN manufacturing industrial scales in 1838. Two years later, he founded the Troemner Balance Company

in partnership with F. Meyer. Located in Philadelphia, the business secured a contract to make scales for the Philadelphia Mint. Troemner's balances were so well-received by the Treasury Department that his company furnished the official standard of scales, weights and measures for the United States as well as some state and local governments.

In the 1870s, Henry's sons became partners in the company, and upon his death in 1873 they carried on the tradition of excellence he had set forth. John L. Troemner was instrumental in the company's producing balances for science and pharmacy. With the sale of fine druggists' balances, there arose a need for a dependable set of apothecaries' weights. Troemner purchased a used coin press from the government, and in the firm's basement struck coin-shaped apothecaries' weights using company dies.

There are three distinct Troemner die varieties. We can approximate their dates by referring to company-issued catalogs. The first die variety probably was manufactured from 1875 until 1910; the second variety probably was struck from 1910 through 1930. The third and last variety was produced until 1957, when the die broke and Troemner coin-shaped apothecaries' weights were discontinued. The company donated the press used to strike these weights to the Smithsonian Institution.

The Henry Troemner Company also issued a six-piece set of coin-shaped troy weights in 1/2, 1, 2, 5 and 10 pennyweight and 5 grams. In 1955 Laird Park bought the company from Henry's granddaughter.

The F. Meyer Company

AFTER A FEW years in business together, Troemner and Meyer ended their partnership. Troemner concentrated on the industrial-scale business, with sales to the U.S. and Mexican Mints and government assay offices. Meyer apparently produced druggist scales (balances) and accompanying apothecaries' weights. Meyer's company produced a set of six weights comprised of 1/2 scruple, 1 scruple, 1/2 dram, 2 scruples, 1 dram and 2 drams. These sets likely were produced from 1850 until 1875, when the firm was absorbed by the Troemner Company.

The Ohaus Scale Corporation

IN 1907 GUSTAVE Ohaus, together with his father, Karl, started a scale repair business in Newark, New Jersey. In 1914 they formed the Newark Scale Works, which produced coin-shaped apothecaries' weights. In 1947 the company became known as the Ohaus Scale Corpo-

Comparative Weights and Measures

1 ounce = 8 drams = 24 scruples = 480 grains

1 dram (♁) = 3 scruples = 60 grains

1 scruple (♁) = 20 grains

1 ounce = 30 grams

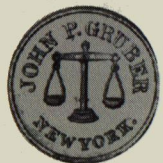
1 gram = 15.43 grains

"Scruple" is derived from the Latin *scrupulus*, meaning a small stone or pebble, equal to about 20 grains (originally of wheat).

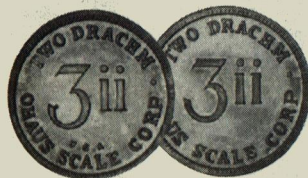
"Dram" (also spelled "drachm") comes from the Greek *drachma* and was defined as a handful of dry substances (such as seeds or grains of wheat). A dram is related to the French *denier* and German *gros*.



These 1-dram (left) and 2-scruple (right) weights were manufactured by the F. Meyer Company.



Cataloged as a Civil War token, this John P. Gruber 1863 dram weight features a balance scale.



These 2-dram, coin-shaped apothecaries' weights were produced by the Newark Scale Works (top), later known as the Ohaus Scale Corporation (bottom).

ration. Coin-shaped apothecaries' weights also were struck under the new name (the smaller weights are marked "OSCO," an abbreviation for "Ohaus Scale Corporation"). The weights, offered as a six-piece set comprising $\frac{1}{2}$ scruple, 1 scruple, $\frac{1}{2}$ dram, 2 scruples, 1 dram and 2 drams still are listed in the company's catalog. In the late 1950s, some of these pieces were made into cuff links and tie tacks. Neither the Newark Scale Works nor the Ohaus Scale Corporation produced druggists' balances.

Other Coin-Shaped Pharmaceutical Weights

IN 1863 JOHN P. Gruber struck a 1-dram, coin-shaped apothecaries' weight. The Gruber "weight" actually is categorized as a Civil War token in numismatic literature. It probably was intended for trade as a substitute for the U.S. cent, which had become scarce during the war. Another set of weights features the initials J.L.B. Its design is similar to those of coins and medals produced by an English company before 1860.

It is difficult to assign monetary values to coin-shaped apothecaries' weights. As far as availability is concerned, the most common in the United States are the Troemner weights, with Ohaus pieces running a close second. Meyer weights and Newark Scale Works specimens are scarcer. More research is needed on J.L.B. weights. The Gruber issue is well documented in Civil War token literature. As for English weights, the modern Avery specimens are more common than the "1847" pieces.

Pharmaceutical weights are a fascinating but neglected field of study. They should appeal to anyone with an interest in metrology, pharmacy or medicine. •

Arnold Rosenbleeth is a pharmacist by vocation, a social historian by avocation and an avid numismatist. Among his collecting interests are drugstore tokens and apothecaries' weights. He invites readers having examples not enumerated in this article to share photographs of the items with him.

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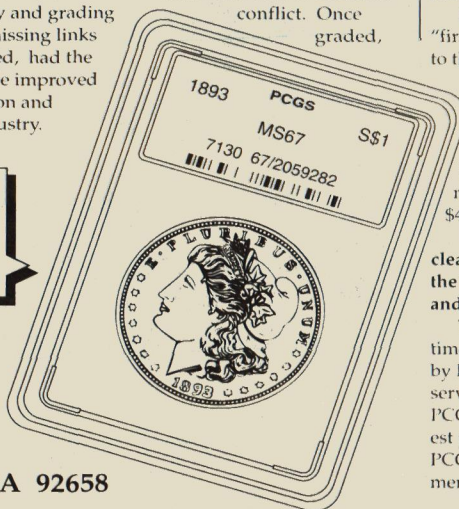
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Dividend, Utah: Miners, Murder and Money

TOKENS

Silver brings a mother lode of mayhem to the residents of a Utah mining town.

PEOPLE SELDOM ASSOCIATE Utah with mining, but since the late 1860s, the industry has played an important role in the state's economy. Over the years, many towns have flourished and withered with the price of silver. Towns like Silver City, Frisco and Kimberly have nearly disappeared. Some, like Eureka and Ophir, support small populations, while rare exceptions, like Park City, have grown and prospered. Unfortunately, these towns' heydays went largely undocumented, mentioned only in passing or in local newspapers (copies of which are extremely rare or nonexistent). Authors of the day seldom wrote about the Utah miners or the millionaires who made their fortunes from silver ore (and whose mansions still grace the streets of Salt Lake City).

The town of Dividend, which lies on the eastern slope of the Tintic Mountains in what is known as the Tintic Mining District, is one such place. Here rusting equipment, broken foundations and an abandoned mine dump mark the site of the world's largest lead silver mine. Today, a few collectors seek out numismatic remnants of Dividend's past, while others contemplate a mystery that has remained unsolved for more than 70 years.

When Emil Radditz (spelled "Raddatz" in some records) stood on the eastern slope of the Tintic mountain range in 1906, he knew from experience gained in the Nevada mines that the silver ore that had drawn him there was beneath his feet. The question was how much, and how far down? The following year, Radditz and several other investors purchased or gained control of claims that would make up the "Standard Group." In October 1907, the Tintic Standard Mining Company was in-

by George Wilson
ANA 131007

INITIAL RESULTS FROM the Standard were poor. Occasional pockets of low-grade ore were encountered, but never enough to make the mine a paying operation.

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corporated with 1,175,000 shares, with Radditz serving as president and general manager.

Original survey work at the Tintic Standard consisted of a drift that extended about 300 feet into an iron outcropping. Now work began in earnest. A group of miners was hired to work the site under foreman John Westerdahl, a man well-known and respected in the area. A native of Finland, he had come to the United States 12 years earlier and gained experience in the mines of Idaho and Bingham Canyon, Utah. Radditz soon realized he had chosen a dependable man in Westerdahl and rarely ventured back to the mine. Instead, he busied himself with raising the necessary capital for his venture.

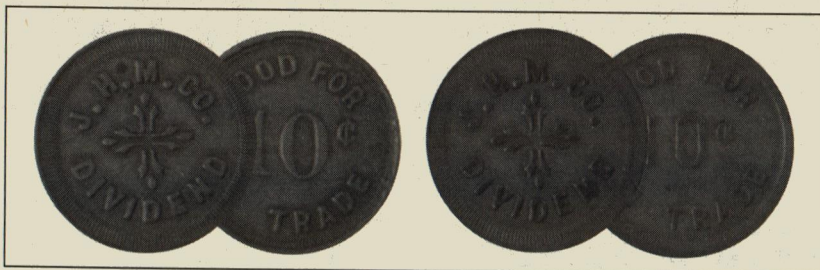
Buildings were raised on the site and a 400-foot, inclined shaft begun, the yield from which was disappointing at best. A new vertical shaft was started nearby, but when work reached the 400-foot level, gas began entering the mine. This incident, coupled with extreme heat, nearly brought operations to a halt. Ventilation equipment was quickly secured, and although the miners claimed the Standard was the closest a man could come to hell and still be alive, work continued.

Initial results from the Standard were poor. Occasional pockets of low-grade ore were encountered, but never enough to make the mine a paying operation. The Standard's backers found it very hard to procure investors, and those they did interest soon were discouraged by "experts" who informed them that the mine was on the wrong side of the hill and would never reach "the vein." Initially, assessments at the rate of $\frac{1}{2}$ cent per share were made against the Standard's stock, but as months turned into years, stockholders became disenchanted and the stock was considered worthless by many.

As cash became harder to obtain, the mine attempted to economize. It was during these lean years that the Standard issued its own "money." Employees were required to accept 100 shares of Standard stock as part of their daily wages. Before long, it wasn't uncommon in the nearby towns of Eureka and Goshen to see a Standard worker with a handful of stock bargaining with a saloonkeeper or merchant. At first the stock was accepted at the rate of 5 or 6 cents per share, and at that rate it wasn't long until the Standard itself began using stock to pay its debts in the area. But it didn't take long for this flood of paper to become unac-



A lone head frame, used to support hoisting gear in the mines, tops the hills above Eureka, Utah, one of the state's few old mining towns that still maintain small populations. Many places, like Frisco and Kimberly, have practically vanished.



John H. Manson moved to Dividend in 1918 to open a store. He issued two types of 10-cent trade tokens for use in his grocery, which was co-owned by his brother Andrew of Eureka, Utah.

ceptable, and therefore worthless, as a medium of exchange.

By the latter part of 1916, the Standard stood on the brink of financial ruin. Radditz's only remaining asset was his home in Salt Lake City, which he mortgaged for \$10,000 so work could continue. Finally, as the 1,200-foot level was passed, word came up from the mine that a chute of silver, one of the richest in the district, had been tapped. Four thousand feet of tunneling and \$407,000 had paid off.

Soon it became evident that this wasn't an isolated pocket, and the Standard's once-worthless stock was now valuable. (Several years later, one miner claimed that a night on the town, spent bartering his stock in Eureka, probably cost him \$23,000.)

From 1916 to 1920, the area around the Tintic Standard mine grew from a few shacks and a boardinghouse to a town of 200 residents with such amenities as a schoolhouse, amusement hall, men's club, barber shop, general store and hotel. In 1918 the *Eureka Reporter* noted that the Tintic Standard's new town was to be called Dividend and would receive a post office. In May of that same year, John H. Manson and his brother Andrew, two store owners from Eureka, constructed a small grocery in connection with a pool hall and soft drink parlor in town.

Around this time a second local "currency" appeared, as John Manson began issuing 21mm, brass tokens with the legend J.H.M. CO./DIVIDEND on the obverse. At present, these tokens are known in 10- and 12½-cent denominations (two reverse die varieties are known for the 10-cent piece). A comparison of these tokens with those of other Utah companies operating only in the 1920s suggests these tokens were used by Manson during the same time period. It is not known if the tokens were meant for use exclusively at the pool hall or grocery, but it seems safe to assume they would have been accepted in all parts of the establishment.

The only business of its kind in Dividend, Manson's store soon became a bank of sorts, where miners cashed their checks and settled accounts. This practice fostered the belief that large sums of money were kept on the premises—a belief that led to a tragedy still remembered today.

On March 9, 1921, at about 11 p.m., John Manson was in the process of closing his store. Inside, Clair Webber and Jesus Hernandez were

ONE BULLET STRUCK a player piano, which started up and accompanied the foray with a ragtime tune. The killers, confused and frightened, escaped . . .

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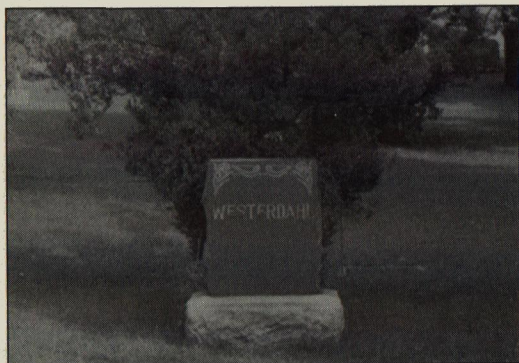
preparing to leave for the night. Oscar Bloom and pool hall operator L.P. Peterson had just stepped outside when they were approached by four masked men with pistols, one of whom ordered them to return to the building. Once inside, the same man ordered everyone to raise their hands, then told Manson to hand over his money. Manson, hoping to discourage the robber, told him there was nothing in the safe and that the man who had the combination was in Eureka.

At almost that same moment, Westerdahl entered the store to purchase a cigar. At first he thought the robbery was all in fun, but his friends quickly convinced him it was no joke. He raised his hands with the rest of them, remarking that he guessed it was OK since he didn't have any money anyway.

Manson then was forced into the dark room where the safe was kept, but as he reached to turn on the light, he startled the would-be thief who had followed him. The robber fired his pistol three times as he struggled with Manson. Two of the shots went wild, but one bullet struck Manson, lodging near his shoulder blade. Although he was wounded, Manson continued to wrestle with his assailant, tearing off his mask as he fell to the floor. The shots panicked the other gunmen, and they began to fire on their captives. First to fall was Westerdahl, killed instantly by a shot to the head. Peterson was struck in the stomach. His body later was found on the

sidewalk a short distance from the store. (He apparently was attempting to return home.) Hernandez was hit in the mouth, the bullet lodging in the back of his head. Both Webber and Bloom escaped injury by falling to the floor and rolling to safety. One bullet struck a player piano, which started up and accompanied the foray with a ragtime tune. The killers, confused and frightened, escaped into the night empty-handed.

Deputy Sheriff Jack Green arrived only minutes after the shootings. The town was quickly roused and a search begun. In only a few hours posses were organized in three counties, and all possible escape routes were thought to be covered. When Radditz received word of the events in Dividend, he rushed to the site, closed the mine and included his employees in the search. Because the killers reportedly had been "Mexican," several Hispanic residents were questioned and some were held for a short time in Eureka or Dividend. Utah Governor Charles Mabey of-



The grave site of mine foreman John Westerdahl, killed in an attempted robbery at Manson's store on March 9, 1921, can be seen in Mount Olivet Cemetery in Salt Lake City, Utah.

. . . MANSON LEFT FOR good in 1924, and the stage was set for Dividend's third and final attempt at making its own currency.

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ferred a \$500 reward, which was matched by the Tintic Standard, but the murderers had vanished almost without a trace.

As the townspeople mourned their loss, Westerdahl and Peterson were buried in Salt Lake City on March 12 and 13, respectively. Manson recovered quickly, but suffered partial paralysis of his left arm. Hernandez's near-fatal injury healed slowly.

On April 1 an article in the *Eureka Reporter* stated that John Manson expected to "dispose of his business in Dividend." After the incident, he was taken to a hospital in the town of Provo, 45 miles northeast of Dividend, and did not return. But in mid-1922, he went back to the mining town to become sole owner of the Dividend store.

It seemed then that his troubles had only begun. Four days after Manson's return, an altercation with a customer led to a knife attack against him. This time Manson drew a gun and struck his assailant on the head with the barrel. In November of that same year, another attempted "payroll robbery" was thwarted before the money reached the store, and in April 1924 the pool hall was robbed of \$70 by armed men who held the manager and his customers at gun point, then made their escape. Whether these incidents led Manson to leave his business or sell it to the Standard Mining Company is not recorded. However, Manson left for good in 1924, and the stage was set for Dividend's third and final attempt at making its own currency.

At this point, the Tintic Standard recognized the need, or perhaps the opportunity, for a company-owned store. Manson's establishment was converted into a residence, and the Dividend Trading Company store was constructed near the center of town.

The Dividend Trading Company introduced a new series of tokens, but it is unclear exactly when they were used. Interviews of former Dividend residents from the 1930s and '40s indicate that the Dividend Trading Company was a cash store during those years, so it would be safe to assume these tokens were used between 1924 and 1932. The issuance of high denominations, such as the \$5 token, implies the miners were indirectly paid in this medium, making Dividend a true company town.



When John Manson left town for good in 1924, the Tintic Standard Mining Company recognized the need for a store and established the Dividend Trading Company. The business issued tokens in several denominations, including a \$5 piece.

LITTLE IS LEFT of Dividend today. Only a broken cement slab marks the spot where the Dividend Trading Company stood . . .

.....

At present, Dividend Trading Company tokens are known in three denominations: 5 cents, 10 cents and 5 dollars. The common obverse reads DIVIDEND/TRADING CO./DIVIDEND, UTAH. Each token, with the exception of a few 5-cent pieces, was stamped with a serial number. Only two specimens of the \$5 token are known, which makes it the rarest.

In 1949 the Tintic Standard mine closed. In just 34 years, more than \$100,000,000 worth of ore was removed and \$19,206,603 in dividends paid.

Little is left of Dividend today. Only a broken cement slab marks the spot where the Dividend Trading Company stood, and no trace of Manson's store can be found. Only memories and a few numismatic reminders remain.

Acknowledgments

I WOULD LIKE to extend special thanks to the former residents of Dividend who shared their memories with me. •

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An honorary life member and past president of the National Utah Token Society, George Wilson is active in the ANA's Representative Program and is a life member of the Utah Numismatic Society. Although his collecting efforts have been directed toward foreign type coins, his true interest lies in Utah tokens, with special emphasis on pieces from towns in the Tintic Mining District.



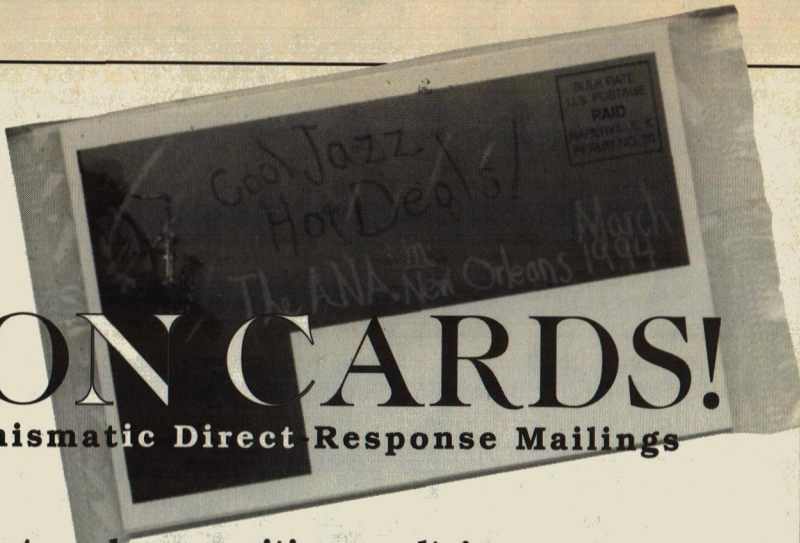
Among the individually numbered tokens issued by the Dividend Trading Company were 5- and 10-cent pieces.

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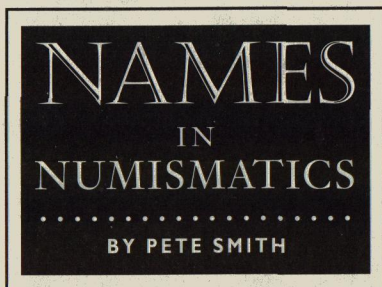
Dickeson Wrote First American Numismatic Encyclopedia

INTEREST IN NUMISMATICS blossomed in the years immediately preceding the American Civil War. In 1857 the change from large copper cents to smaller Flying Eagle cents gave many the incentive to assemble collections of the "big pennies." The following year, the American Numismatic Society (ANS) was formed, an important event in the history of organized numismatics.

Edward Cogan, considered the first professional numismatist in America, launched his business in 1858. Soon after, in 1859, the first comprehensive encyclopedia of American coins, written by Montroville Dickeson, was issued.

Montroville Wilson Dickeson was born in Philadelphia, Pennsylvania. His birth date is given as June

18, 1809, in Emmanuel Attinelli's 1876 publication *Numisgraphics*, but other sources list it as 1810, 1812



or 1813.

He began studying medicine in 1828 and received his degree from the University of Philadelphia. He went on to conduct field studies of Native Americans, and between 1837 and 1844 carried out archaeological surveys in the Mississippi River valley. He excavated (by his count) "ten hundred and thirty-three" Indian mounds and collected more than 40,000 artifacts.

His brief biography in *Numisgraphics* states, "He is a physician by education but by nature an observer and a collector; eager in the pursuit of knowledge, whether in the hospital or school of the white man, or in the wigwam, or by the council fire of the red. Nothing comes amiss of him; mineral, shell, or flower, ammonites or birds' eggs, stone axes, daries, or electrotypes, cowrie, wampum, or coin."

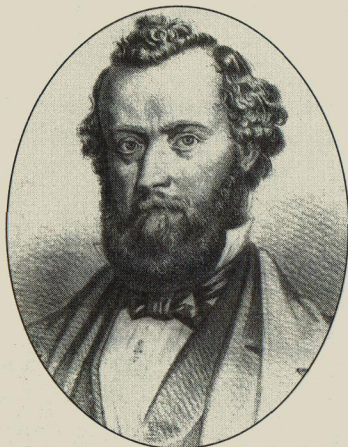
Dickeson also was an accomplished topographical artist who made sketches of the territories he visited. Philadelphia artist John J. Egan created a painting, *Panorama of*

the Monumental Grandeur of the Mississippi Valley, based on some of those sketches. Completed in 1850, the panorama was done in tempera on muslin and measures 7½ by 348 feet. It features a series of pictures illustrating American history, from De Soto's discovery of the Mississippi River in 1541 to the time a tornado passed through the region in 1844.

Dickeson became a player in the moving picture genre even before there were movies. He took the painting, attached to large wooden spools, on tour in 1852, and as he lectured, the panorama moved across the back of the stage. Admission fees were 25 cents for adults and 12½ cents for children. (In the mid-19th century, at least seven such panoramic exhibitions toured the country. Today, only the Dickeson/Egan painting survives.)

A dozen panels from the panorama were reproduced in *Design Quarterly* (Volume 101/102, 1976), a publication of the Walker Art Center in Minneapolis, Minnesota. Coincidentally, the same issue contains a reprint of the 1891 lithograph *Bird's Eye View of Minneapolis* published by A.M. Smith. Numismatists Smith and Dickeson were contemporaries in Philadelphia in 1876.

Dickeson complemented his lectures with exhibitions of artifacts he collected. Upon his death, they and the panorama were donated to the University of Pennsylvania's Department of Archaeology and Palaeontology. Around 1940 the panorama was discovered in storage at the uni-



Montroville Dickeson was a physician by education, but also pursued the disciplines of topography, archaeology, geology and numismatics.

versity museum. It was displayed briefly there in November 1941 and later was acquired by the St. Louis Art Museum.

In addition to his amateur archaeological excavations, Dickeson conducted geological studies. His list of publications includes many surveys commissioned by mining companies, and one title on cypress resources in Mississippi and Louisiana.

Fortunately for our hobby, he also had time to research American numismatics. The first edition of his encyclopedia was titled *The American Numismatical Manual of the Currency or Money of the Aborigines, and Colonial, State, and United States Coins, with Historical and Descriptive Notices of Each Coin or Series*. For the second edition, printed in 1860, the word "numismatical" was changed to the

now more familiar "numismatic." The book is commonly known by its abbreviated moniker, *The American Numismatic Manual*.

Dickeson dedicated his book to "the People of the American Union," an interesting sentiment considering it was expressed just two years before the start of the war to preserve that Union. The third edition was released after the war in 1865.

The volume is divided roughly into thirds. The first section describes aboriginal coins, most of which were from Dickeson's excavations along the Mississippi River. Any round disk with indecipherable markings was classified as money, though most of these pieces would not be deemed so by modern scholars. (Don Taxay's 1970 authoritative

reference *Money of the American Indians* does not even list Dickeson as a source.)

The middle third, which covers coins of the colonial period, was superseded by *Early Coins of America* by Sylvester Sage Crosby, released in installments over a two-year period prior to 1875. Dr. Edward Maris, who produced the standard reference on these pieces in 1881, bought 84 New Jersey cents from Dickeson in 1876.

The final third includes products of the United States Mint and quotes prolifically from the 1842 reference by Jacob Reese Eckfeldt and William E. DuBois, *A Manual of Gold and Silver Coins of All Nations*.

Dickeson's encyclopedia also includes a section on pattern coins. Illustrated on Plate XIII is the "Eagle

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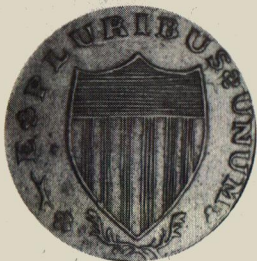
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Dickeson's *American Numismatic Manual*, considered scarce by 1876, is roughly divided into thirds. The middle section focuses on colonial coins, including New Jersey cents.

on Globe" pattern described by Dr. J. Hewitt Judd in *United States Pattern, Experimental and Trial Pieces*. The same plate includes pictures of patterns featuring an eagle on a rock and on a shield.

Dickeson found dies that had been used to emboss an eagle on 1816 revenue paper. He noted their similarity to the "Eagle on Globe" pattern and assumed they represented alternate designs. He commissioned an engraver to prepare an appropriate reverse die with the legend "Trial Piece Designed for U.S. Cent 1792." He then paired this reverse with four obverse dies depicting variously an eagle on a rock, shield, half shield and half globe. Examples of these fantasy pieces have been advertised in recent years without mention that they were neither patterns

nor struck in 1792.

In retrospect, the volume is full of errors and omissions. Varieties enumerated by Dickeson cannot be reconciled with modern descriptions. Still, his research was sound and deserves respect for providing the best information available at the time.

The book sold well and was considered scarce as early as 1876. Unfortunately, the binding did not hold up well, and copies in good condition are very difficult to locate.

Numismatic ethics were different in the hobby's early days. Dickeson was one of several respected numismatists who issued restrikes of pieces that were difficult to acquire. He is credited with restrikes of the Somer Islands shilling and 1776 Continental Currency dollar struck in 1876 as a souvenir for Philadelphia's

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Dickeson's dies for the latter were acquired by dealer Thomas Elder, who produced additional restrikes. In the early 1960s, these dies (or transfer dies) also were used to produce restrikes by the three "B's": Robert Bashlow, Q. David Bowers and the Boy Scouts of America.

At one time dies from the Philadelphia Mint were sold as scrap metal. Dickeson acquired several of these and used some of them to restrike various issues, then passed them on to others who also produced restrikes. The dies used for the 1804 and 1823 cent restrikes were purchased from Joseph Mickley and sold to John Haseltine.

It is almost certain that Dickeson owned a store on North Second Street near Buttonwood in Phil-

adelphia. In 1882 Ebenezer Locke Mason identified this location as the place where Theodore Eckfeldt sold 1804 dollars and other rare restrikes around 1858 to 1860. Dickeson never has been directly implicated in the production of those pieces.

Although not considered a coin dealer, Dickeson conducted several public sales and is listed as the cataloger of 14 such events from 1869 to 1871. It is assumed that most offered coins from his collection, but some might have been consigned by others.

Dickeson died in Philadelphia on April 14, 1882. An important influence during the formative years of American numismatics, he gained recognition as an authority in his lifetime and is respected today for his contributions to the hobby. •

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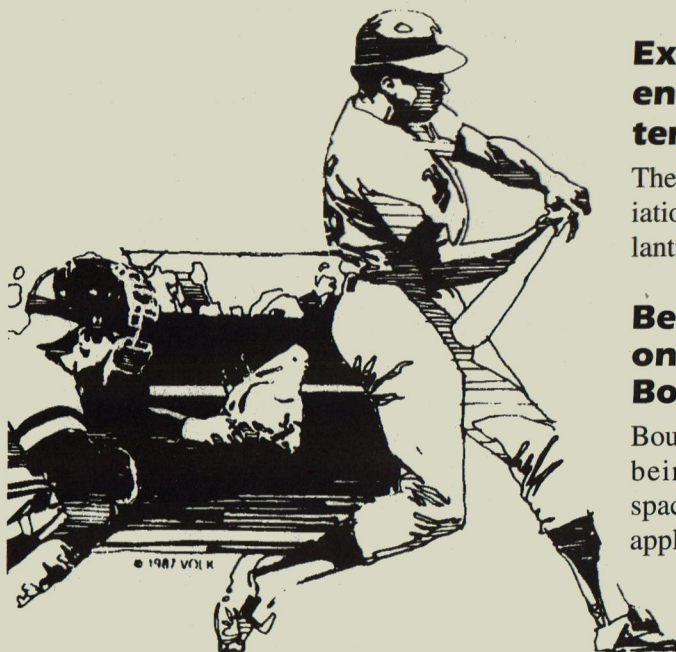
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The Information Superhighway

THE PHRASE OF the hour is "Information Superhighway," through which computer data and hundreds of television channels will enter the average home, revolutionizing American society. Data will be stored on CD-ROM and other electronic systems. Books will be found only in museums. And newspapers . . . what are they? Wait . . . not so fast!

The Old Order Changeth

The lessons of history provide an opportunity to take a look at what the so-called "Information Superhighway" might mean to Americans, including numismatists.

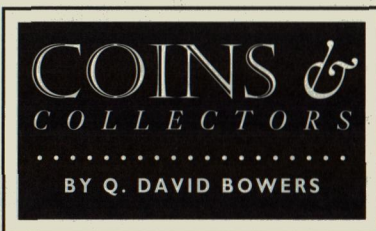
The popularization of photography in the 19th century brought changes to the world of art. Leading newspapers, magazines and book publishers no longer needed plates of metal, wood or stone. Despite this change, artists did not vanish from the face of the earth; rather, their works bring higher prices in the present era than their forebears ever dreamed possible.

Nor did the popularization of television spell the end of the motion picture or book. Both still are doing very well, although, once again, there have been adaptations.

Recent columns I wrote about CD-ROM and computer technology for *Coin World* brought in quite a few letters and led to a number of discussions with people in the industry. Based on observations thus gained and my own thoughts, I offer some comments, with a nod of appreciation to *Coin World* for initiating the forum.

Or Does It?

I suspect the printed page will be with us for a long time. Today, more



books are being published than were 10 years ago, before the personal computer revolution took hold. Even though CD-ROM furnishes instant access to a lot of information in dictionaries and encyclopedias (and may make certain types of reference media obsolete), there still will be a place for attractive books showing the scenic wonders of Yellowstone Park or special moments of the Olympic Games.

Similarly, a well-written mystery always will evoke more images and fascination in the mind of the reader than will the same plot dramatized on television or CD-ROM. And remember, each issue of *The Numismatist* offers information, portability, low cost, random access, indexing, text, illustrations and other data.

The trusty, red-covered *Guide Book of United States Coins* (the "Red Book") provides instant access to many thousands of "bytes" of information just by plucking it from the shelf and flipping to the desired entry. I daresay that given a starting signal, I could take the old-fashioned, printed Red Book from the shelf and find *five* pieces of information more quickly than I could find *one* by inserting a disk in a CD-

ROM player, bringing it up on the screen and tapping in the required commands to access the proper file.

Books always will be convenient; they can be referred to instantly, they're portable, and you can pick one up and start where you left off.

Useful, These CD-ROMs

However, for certain areas of numismatics, particularly research, CD-ROM and computer databases have vast implications. In the course of writing a number of books in recent years, I have spent tens of thousands of dollars on back issues of certain popular periodicals on microfilm.

Similarly, I have filled out a goodly number of call slips at the Library of Congress in Washington, D.C., traveled to the New York Public Library and written countless letters. Even with all this effort, if I wanted to write a book today about the 20-cent piece, minted from 1875 to 1878, the expense of searching through contemporary issues of *The New York Times* on microfilm, reviewing weekly and monthly publications of the era (if indeed all could be gathered), and otherwise trying to gather information relevant to the acceptance and eventual rejection of the 20-cent piece in circulation would involve many thousands of dollars and hundreds of hours.

In the future, I might be able to sit down at my personal computer, call up dozens of periodicals printed circa 1875-78, input a few key words, such as "20-cent" (in various forms, or in combination with the words "coin," "silver" and so on), and in a few minutes, print copies of

many articles right in my office. Thousands of hours of research would be compressed into minutes.

Let me cite another example of the Information Superhighway's potential. Among the mysteries of American numismatics is the 1776 Continental "dollar." Was it issued with the face value of a dollar, or, as some suggest, in pewter as a "penny" and in silver as a "dollar"? Who issued it? When did it first circulate and where?

Despite intense research by John J. Ford Jr., Carl W.A. Carlson, Eric P. Newman, a host of contributors to *The Colonial Newsletter*, and others, many questions remain unanswered. How nice it would be if extant copies of various newspapers, magazines, tax records, etc., could be put in a central information source

so searches could be made in a matter of seconds. Doubtless, the history of Early American coinage as we know it would have to be revised, at least in part.

The Numismatist on CD-ROM

Similarly, since the 19th century, thousands of coin books, auction catalogs and magazines have been produced. I hear the American Numismatic Association has investigated placing all past issues of *The Numismatist* on CD-ROM. If properly digitized and indexed (a task requiring a skilled numismatist and computer operator), it would be possible to bring up a wealth of information for current study.

For example, anyone wanting to write a biography of noted dealer B. Max Mehl would have hundreds

of specific citations at his or her fingertips in a matter of minutes. However, if you searched the database for "Mehl," you might find 3,467 entries. After all, he advertised in *The Numismatist* every month for more than 50 years, conducted many newsworthy auctions and frequently was mentioned in connection with Association events. Obviously, having to look up 3,467 listings for Mehl would be a headache in itself, and would be of interest only to a biographer.

However, suppose you are researching the 1894-S dime and want to see what, if anything, Mehl had to do with it. By punching in "Mehl," "dime" and "1894-S," you might get two, three or a half-dozen citations—certainly a more manageable amount of information.



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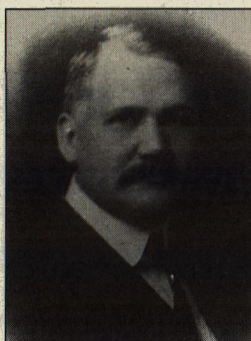
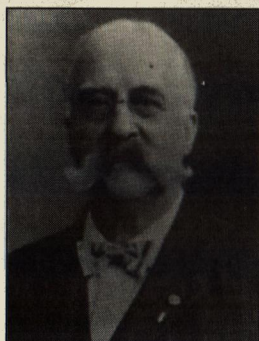
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Because advertisements often contain valuable information about auctions, rarities, the market, etc., to be supremely useful, they too (as well as editorial material), would have to be captured on CD-ROM.

The Coin Newspapers

Without a doubt, two of the most valuable sources of information available to collectors today are *Coin World* and *Numismatic News*. Every week I skim through each and clip items of relevance. Very few people have the space to store a complete back file of these weekly newspapers; however, should both publications become available some day on CD-ROM, for the typical price of \$50 or less, information that costs the editors and writers of these periodicals millions of dollars to



If only the technology we enjoy today had been invented earlier, we would be able to see and hear John Haseltine (left) reminisce about coin dealing or Edgar H. Adams (center) tell of his latest discovery. Thanks to the Information Superhighway, however, if someone living 100 years in the future wants to know what Mint Director Donna Pope (right) looked like, videotape might provide the answer.

gather would be available by pressing a few buttons.

How often have you wanted to read a favorite article, but forgotten

when and where it was published? In this vein, I recall the late Bob Bashlow telling me about a trick he played on *Coin World*. He conjured

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up a phony news item about the death of a famous Russian numismatist who was a secret wholesale supplier of fabulous rarities to the Chapman brothers (well-known Philadelphia dealers). The Chapmans were real, but the Russian numismatist was a figment of Bob's imagination. He didn't recall exactly when this piece was published, and didn't have a clipping himself, so to this day I have not read it. If *Coin World* were available on CD-ROM, however, searching for an article containing mention of the Chapman brothers and Russia would undoubtedly bring the desired feature on screen in a wink.

Videocassette Recorders

The videocassette recorder (VCR) offers additional possibilities and, if

not part of the Information Superhighway, certainly is a side road.

While I doubt the VCR ever will replace the book in any specific area, it provides a unique record in a manner no printed word can duplicate. For example, David Lisot has captured on videotape a number of presentations made at the Numismatic Theatre held each summer at the ANA convention. One hundred years from now, if someone wants to know what Mint Director Donna Pope looked and sounded like, a videotape will answer the question.

Similarly, one can obtain a camera's-eye-view of the bourse, meetings, ribbon-cuttings and other convention activities. It's too bad that such documentation didn't exist earlier. How much fun it would be to see and hear John W. Haseltine

reminisce about coin dealing in the 19th century, Edgar H. Adams tell of his latest discovery, or William Hesslein relate the story of his life.

Exactly *how* the Information Superhighway will be applied to numismatics remains to be seen. However, there is no doubt that it has great potential to add to the knowledge we already have, particularly to the preservation and accessibility of past data.

Still, there never will be a substitute for greeting customers or old friends by looking them in the eye and saying, "Hi, how are you doing?" I believe we will continue to need magazines, books, photographs and all the other mediums we enjoy, but we'll also have the Information Superhighway for ready reference and data.

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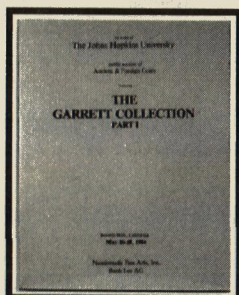
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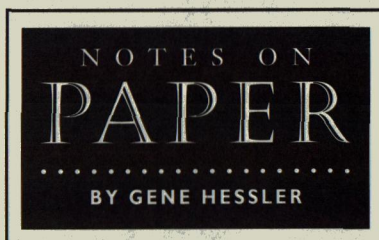
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Thomas Ewing came to the United States from Ireland with his parents about 1791, the year the Bank of the United States received its first charter and the Bank of New York was incorporated. After a sporadic education, Ewing was admitted to the bar in 1816. While serving as U.S. senator from Ohio (1831-37), he voted to recharter the Bank of the

United States, in opposition to President Andrew Jackson. Ewing was appointed Secretary of the Treasury



by President William Henry Harrison in 1841.

In 1820, about four years after Ewing entered law practice, William T. Sherman was born in Lancaster, Ohio. His father, Judge

Charles Robert Sherman, died in 1829. Ewing, indebted to Judge Sherman for benevolences extended during his early years as a lawyer, took young William into his home; the judge's other 10 children went to live with relatives. Although he did not formally adopt William, Ewing accepted him as a son and in 1836 secured him an appointment to West Point.

When replacement designs were considered for the original First Charter bank notes in 1873, a portrait of Thomas Ewing was selected for the \$2 National Bank circulating note. Charles Burt is the probable engraver. Ewing would have been

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1843	Seated Liberty \$1 XF	275.00
1878-S	Trade \$1 VF starting to tone	97.00
1895-O	Morgan \$1 F	82.00
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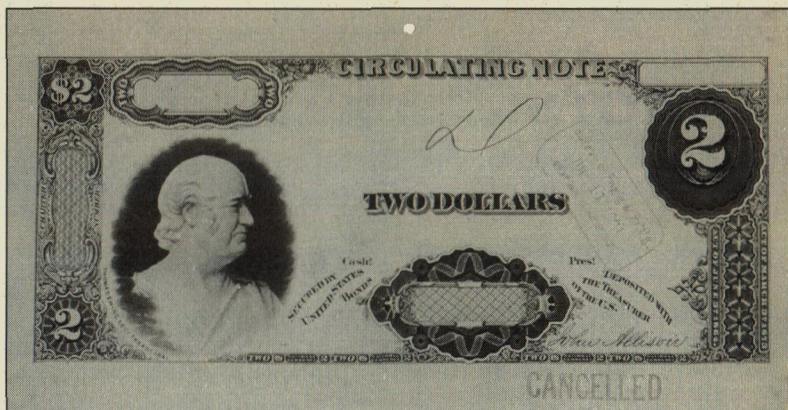
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one of 13 Secretaries of the Treasury to be so honored. Three additional portraits were considered for this bank note series that was not to be. Models were prepared for two different \$5 notes—one featuring U.S. Senator and Superintendent of Finance Robert Morris and the other Rufus King, a signer of the Constitution. Both likely were engraved by Charles Burt. For the \$10 note, a Charles Schlecht engraving of William H. Seward was chosen.

The entire series was canceled. Consequently, the \$2 note with Ewing's portrait and the others remain today only as essays at the Bureau of Engraving and Printing (BEP).

As for William T. Sherman, his portrait met a similar fate. Treasury (or "Coin") notes dated 1890 did not include a \$500 denomination; how-



This incomplete essay of a National Bank circulating note bears a portrait of Secretary of the Treasury Thomas E. Ewing. Charles Burt is the probable engraver.

ever, among these notes dated 1891 is a \$500 design with Sherman's portrait, engraved by Schlecht. Since Sherman died in 1890, this suggests an undeclared commemorative note.

Records show that 16,000 bills bearing the signatures of William S. Rosecrans and Enos H. Nebeker were delivered to the U.S. Treasury in 1893. A plate also was prepared



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K#	683	UNC	550
Y#	332	UNC	550
Y#	318	UNC	550

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Y	128.2	UNC	700
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Y	145a10	BU	750
Y	328	UNC	100
Y	336.1	UNC	1,000
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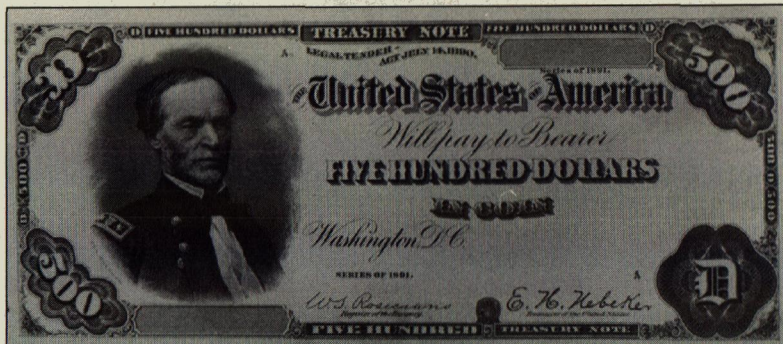
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General William Tecumseh Sherman is portrayed on an unissued \$500 Treasury ("Coin") note dated 1891.

with the signatures of Blanch K. Bruce and Elis H. Roberts.

The 1891 \$500 Treasury ("Coin") note was not issued. The repeal on November 2, 1893, of the Bland-Allison Act of February 28, 1878, and the Act of July 14, 1890 (the "Sher-

man Silver Purchase Act") put an immediate halt to the insane and unnecessary monthly purchase of silver that filled the pockets of the few. Outside the BEP, only one example of this essay exists, residing in a private collection.

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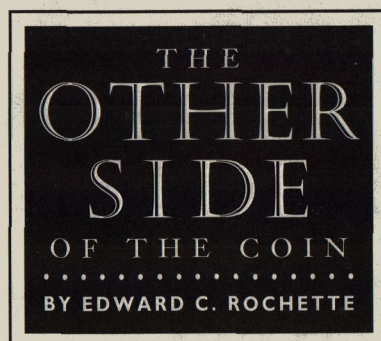
EMILE'S SURNAME IS lost to curatorial scholarship. His anonymity was not intended to protect the reputation of a prominent family. Emile was born into a poverty-stricken, rural French family. His name was withheld because it was the polite thing to do.

Emile was a man most of us would call "strange." On discovering his story, you want to reach out and comfort him. But, it is too late for that. Emile died some 40 years ago. Unable to care for himself, he lived in a world all his own. He imagined himself a lord high commissioner of Colmadoranse, a province he placed under the protectorship of the Kingdom of Belgium. A visit to Emile's world could be accomplished only by travel to the inner space of his own mind, a journey few undertook.

I learned about Emile's world, oddly enough, in Lausanne, Switzerland. The city, whose history is measured in milleniums, has innumerable claims to fame, none presently more prominent than the fact that it was the long-time residence of Baron Pierre de Coubertin. It now is headquarters for the sports organization Coubertin helped found—the International Olympic Committee.

A new Olympic museum also plays a major role in beckoning countless visitors to the city above the north shore of Lake Lemane (Lake Geneva if you view the water from the French side or study your atlas at home). Here numismatists join the ranks of the more than 1,000 visitors per day and view a full gallery devoted to coins of the modern Games, as well as examine

those on display from ancient Olympia, complemented with artifacts of the earliest Olympics, when



Greek gods competed against mortal men.

For many, Lausanne is a city of museums: the Cathedral Museum, with its collections relating to the region's ecclesiastical history; the Palais de Rumine, with its cataloged hoards of archaeological remnants dating to the Roman occupation; the Musée des Beaux-Arts, with its fine group of portraits. Not to be overlooked either is a world-class photography museum.

Still, with so much space devoted to recording history, past and present, no museum leaves a more lasting impression than one unique for its contents—the Collection de l'Art Brut. It is here that the visitor finds Emile and the display that records his short and tragic existence. The exhibits at l'Art Brut take you where few have ever traveled before—to the inner mind of man, a madman to be more precise.

The art museum's holdings are on exhibit in the 18th-century Château de Beaulieu. The building's interior walls and partitions have

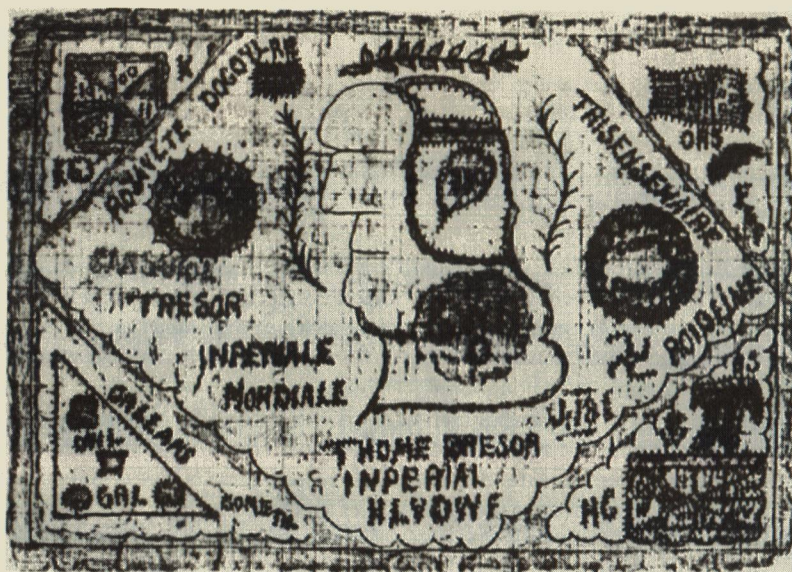
been gutted, and within the open framework of its four stories, displays are accompanied by brief biographies and descriptions of works created primarily by inmates of the insane asylums of Europe.

Represented are the works collected by one man, Jean Dubuffet (1901-85), an artist in his own right. Dubuffet began assembling his collection in 1945 and built on it with the passion of a true collector. He coined the term "Art Brut" (raw art) to describe the uniqueness of his acquisitions—art practiced by men and women who lived outside the realm of what we deem "normal"—inmates of psychiatric hospitals and prisons, misfits and outsiders of all descriptions.

His task of acquisition became so monumental that he founded the Compagnie de l'Art Brut to help catalog and perpetuate his collection. In 1971 Dubuffet's offer to donate his collection was accepted by the City of Lausanne.

There is an eerie feeling of déjà vu when touring the museum. The feeling is even more pronounced if you have had occasion to visit MOMA, the Museum of Modern Art in New York. It would not take much to convince yourself that you are viewing the works of Ernst, Klee, Miro, Picasso and Dubuffet himself. However, many of the works on display predate the era of these modern artists!

Not all on view represents the art of the pen or brush. There are three-dimensional items, too—carvings, terracottas, tinkering, even medallions. Each artist's work is exhibited with a portrait, if avail-



Emile knew the citizens of his fantasy world of Colmodoranse needed their own money for trade and commerce. Among the notes he created for them is this 634-milliard specimen.

able, and a brief biography; the works classified as art brut are mounted individually.

I found the work of one man most fascinating. Artistically, it will never rank among great works. In fact, it would have little standing at all had it not been shown to illustrate that some live within a world of their own creation. For Emile, who was born in 1920 and died in 1956, it is an even sadder commentary. Neither his late guardians or present-day curators recognize what his impressions record.

Emile was one who retreated to inner space—to a world all his own—to escape the harsh realities of the external world. Nevertheless, his world was real to him. He gave it means to communicate, trade and engage in commerce.

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The hapless Emile was born near the French village of Arras into, as mentioned, a poverty-stricken family. A chronic invalid throughout childhood, deprived of proper medical care, he grew to maturity ever regarded as one who was "different." On his own from a very early age, he was forced to survive on a meager disability pension and a few sous earned as a flower vendor.

Of religious inclination and extremely lonely, Emile turned to people involved in spiritualism for companionship. He began to produce drawings that he persuaded himself were inspired by invisible forces from another world. It is noted in the brief biographical sketch accompanying his works that "it seemed plausible to suspect that his adventure with spiritualism disturbed the

balance of his mind."

At the age of 32, Emile was institutionalized at Lille, where he continued to draw until his death from leukemia in 1956. Jean Dubuffet may have been the only person to collect Emile's creations. That Emile lived in a world of his own is evidenced by the fact that most of what he drew has been classified simply as "postage stamps." Yet, Emile's world was real to him. He named his country "Colmodoranse" and made it a protectorate of Belgium. Recognizing the need for his residents to communicate, Emile created for them series after series of postage stamps.

Sadly, even his guardians failed to recognize that much of what they described as postal issues were, in actuality, currency notes. Colmo-

doranseans had industry and needed their own money for trade and commerce. Emile denominated his notes for them in "milliardenes."

The psychiatrists and psychoanalysts of Emile's day had their medical terms for his fantasy world. Hopefully, Emile found solace in his mental retreat to Colmodoranse. He never lived to know, or for that matter to appreciate, that the creations of his imagination would someday be shown alongside the works of those who would be considered precursors of the modern Impressionists. Now, if only the curators at l'Art Brut will correct their descriptions, there may be a little better understanding of the life of the tragic young man who resided in Colmodoranse, a world that never was.

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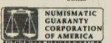
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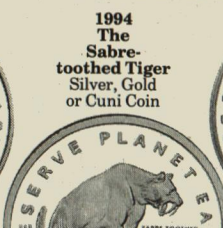
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THE PAST...THE PRESENT...THE FUTURE

DINOSAURS, EXTINCT MAMMALS AND ENDANGERED WILDLIFE



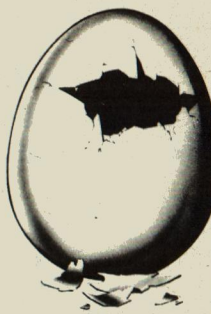
**1993
The Triceratops**
Silver, Gold or Cuni Coin



**1994
The Sabre-toothed Tiger**
Silver, Gold or Cuni Coin



**1994
The Striped Dolphin**
Silver, Gold or Cuni Coin



The five-nation, 12-coin 1993 Dinosaur sets took the numismatic world by storm in the past six months. Demand for these beautiful coins from Bosnia, Eritrea, Gibraltar, Liberia and Isle of Man in the "Preserve Planet Earth" series has so far outstripped supply that spot shortages have been encountered in Europe and North America. All 1993-dated coins are still available except the huge silver kilos and half-kilos, but delivery delays of 6-8 weeks may still be encountered. All orders are processed on the "first-in-first-served" basis. Order early before all 1993 coins are sold out!

Series 2, dated 1994, of the "Preserve Planet Earth" crowns features Prehistoric Mammals. Thus far three different designs have been released: Gibraltar's SABRE-TOOTHED TIGER, Bosnia's EOHIPPUS, and Isle of Man's WOOLLY MAMMOTH. The mammoth (Mammuthus) was a huge woolly elephant with long sloping back and long tusks. The eohippus was a tiny (fox-sized) earliest known horse with a short face and incredible running speed. The sabre-toothed tiger was a large lion-like cat with long canine teeth used for stabbing, slashing and slicing.

Series 3, also dated 1994, in the "Preserve Planet Earth" issue displays Endangered Species of today. Thus far only Gibraltar has issued crowns in this part of the series, in three distinct designs: SPANISH IMPERIAL EAGLE, legally protected in Spain and found only in Gibraltar; Spain and Portugal, shown in flight; STRIPED DOLPHIN, an elegant mammal of white, grey and blue patterns which is known now only in waters near Gibraltar; and AFRICAN ELEPHANT, decimated by hunting and by the expansion of agriculture across Africa.

Unlimited numbers of cupronickel crowns in Brilliant Uncirculated (BU) are available in all 12 Dinosaur designs, 3 Prehistoric Mammal designs and 3 Endangered Species designs, each coin costing \$6.95.

Proof Sterling Silver crowns, encapsulated and cased, are struck in very limited number in all designs, costing \$35 each. All cuni and silver crowns measure 38.6mm in diameter.

Proof pure gold 1/4-crowns, 22mm, encapsulated and cased, are struck in minuscule numbers for those who want the very best.

Popular Cat and Dog coins are still being offered direct from the mint or through its network of outlets. The Pekinese Dog from Gibraltar, 1994, is now generally available nationwide, and the Japanese Bobcat from Isle of Man, 1994, should be available within a month in many locations.

The mint and its outlets are sold out of 1988 Manx Cat, 1989 Persian Cat and 1991 Corgi Dog coins (except as noted in the coupon below), and the 1990 Alley Cat is in extremely short supply. Prices on the secondary market for all these coins are now much higher than original official issue prices!

CATS! CATS! IOM'S POPULAR CAT COINS

Description	Mintage	No. Wanted	Issue Price	Total
1988 Persian Cuni BU Crown	Rare!	—	\$12.00	—
1990 Alley Cuni BU Crown	—	—	9.00	—
1990 Alley Silver PF Crown	Scarce!	—	70.00	—
1990 Alley Gold BU 1/2-oz.	—	—	60.00	—
1991 Norwegian CNBU Crown	—	—	7.00	—
1991 Norwegian Gold BU 1/25-oz.	—	—	33.00	—
1991 Norwegian Gold BU 1/10-oz.	—	—	54.00	—
1992 Siamese Cuni BU Crown	—	—	7.00	—
1992 Siamese Silver PF Crown	50,000	—	35.00	—
1992 Siamese Gold BU 1/25-oz.	—	—	33.00	—
1993 Maine Coon CNBU Crown	—	—	6.00	—
1993 Maine Silver PF Crown	50,000	—	35.00	—
1993 Maine Gold BU 1/25-oz.	—	—	54.00	—
1993 Maine Gold BU 1/10-oz.	—	—	86.00	—
1994 Japanese Bobcat Coins	—	—	Coming This Spring!	—

ROYAL DOGS! GIBRALTAR'S POPULAR DOG COINS

1991 Corgi Silver PF Crown	50,000	—	42.95	—
1992 Cocker CNBU Crown in pack	—	—	7.95	—
1992 Cocker Silver PF Crown	50,000	—	39.50	—
1992 Cocker Gold BU 1/25-oz.	—	—	33.00	—
1992 Cocker Gold BU 1/10-oz.	—	—	54.00	—
1992 Cocker Gold BU 1/5-oz.	—	—	96.00	—
1992 Cocker Gold BU 1/2-oz.	—	—	220.00	—
1993 Dachshund CNBU Crown	—	—	6.00	—
1993 Dachshund Silver PF Crown	50,000	—	39.50	—
1993 Dachshund Gold BU 1/5-oz.	—	—	96.00	—
1994 Pekinese Silver PF Crown	50,000	—	39.50	—
1994 Pekinese Gold BU 1/25-oz.	—	—	33.00	—
1994 Pekinese Gold BU 1/10-oz.	—	—	54.00	—
1994 Pekinese Gold BU 1/5-oz.	—	—	96.00	—
1994 Pekinese Gold BU 1/2-oz.	—	—	220.00	—

DINOSAURS! FIVE-NATION 12-COIN 1993 CROWNS **

1993 Cuni BU Crown set of 12	—	—	83.40	—
1993 Silver PF Crown set of 12	25,000	—	420.00	—
1993 Gold PF 1/5-oz set of 12	5,000	—	1,980.00	—
1994 Eritrea CNBU Archaeopteryx	—	—	6.95	—

** Any of the individual CNBU crowns may be ordered at \$6.95 each, the silver PF crowns at \$35 each, or the gold PF crowns at \$165 each. Issuing nations are: Bosnia, Eritrea, Isle of Man, Liberia and Gibraltar. Call or write for details!

All Dinosaur coins are official legal tender!

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1993 PF .925 Silver 14 + 2 Ecus, 30mm	—	—	34.50	—
1993 PF .999 Silver 21 + 3 Ecus, 32.25mm	—	—	50.00	—
1993 PF .999 Gold 70 + 10 Ecus, 22mm	—	—	165.00	—
1993 PF .999 Gold Hajj Dukats	—	—	625.00	—

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1993 Eritrea \$1 Cuni BU	—	—	5.95	—

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Gibraltar 1990 9-coin set	—	—	24.95	—

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IOM 1990 Churchill CNBU set (2)	—	—	14.00	—
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Bosnia 1993 Winter Olympic Silver set (4)	—	—	140.00	—

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Silver PF Crown	30,000	—	35.00	—
Gold 1/5 Crown	5,000	—	165.00	—
Bosnia Eohippus CNBU Crown	—	—	6.95	—
Silver PF Crown	30,000	—	35.00	—
Gold 1/5 Crown	5,000	—	165.00	—
IMO Mammoth CNBU Crown	—	—	6.95	—
Silver PF Crown	30,000	—	35.00	—
Gold 1/5 Crown	5,000	—	165.00	—
Liberia Archaeopteryx CNBU Crown	—	—	6.95	—
Silver PF Crown	25,000	—	35.00	—
Gold 1/5 Crown	7,500	—	165.00	—
Gibraltar Dolphin CNBU Crown	—	—	6.95	—
Silver PF Crown	30,000	—	35.00	—
Gold 1/5 Crown	5,000	—	165.00	—
Gibraltar Afr. Elephant CNBU Crown	—	—	6.95	—
Silver PF Crown	30,000	—	35.00	—
Gold 1/5 Crown	5,000	—	165.00	—
Gibraltar Spanish Eagle CNBU Crown	—	—	6.95	—
Silver PF Crown	30,000	—	35.00	—
Gold 1/5 Crown	5,000	—	165.00	—

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Cuni BU 4-coin set	—	—	39.95	—
Silver PF 6-coin set	30,000	—	199.95	—
Gold 1/25-oz 6-pc set	5,000	—	249.95	—
Cuni BU Peter Rabbit Crown in special card pack	—	—	11.95	—

NOTE: Individual CNBU crowns cost \$6.95 each, silver crowns \$35 each, and Proof 1/25-oz coins \$43.50 each. Specify, please!

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World Cup Packaging May Increase Collector Interest

THIS YEAR COLLECTORS are being hit with more commemoratives than usual from the United States Mint. As the number of new issues increases, collector interest seems to diminish. The reason for this is simple: collectors are willing to spend only a limited amount of money on new commemoratives. Most collectors also want to acquire other kinds of coins.

Adding to the number and variety of special packages does not seem to be the best means of increasing Mint sales of commemorative coins. To my thinking, that only exacerbates the problem. Collectors usually want only one specimen of a given coin and only one style of packaging. Sure, there are specialists who try to assemble one of everything the government puts out each year, but very few are that dedicated. This year alone, it will cost a whopping \$2,800 just to purchase all the styles of packaging for the six commemorative coin programs offered.

Add to that the many styles of proof and uncirculated coin sets, and the gold and silver bullion coins also offered singly and in special sets, and the annual total cost of trying to keep up with U.S. government coins is nearly \$5,000!

Part of the packaging explosion for 1994 commemorative coins comes from the many World Cup Soccer options. The initial program called for a total of seven combinations of two to six different coins, including "Young Collector" and "Special Edition" sets. To that was added 18 "venue packages," two for

each of the nine cities where the games are being held.

Will the new packaging help or



hinder sales of the World Cup coins? Only time will tell. It seems likely that serious collectors will be further frustrated by so many options. I feel strongly, however, that by making these coins available to people who are not now collectors, the Mint is reaching a new market and spreading the word about our great hobby. Hopefully, these new buyers will realize they are not just investing in coins, but also supporting a worthwhile cause. In time they may become collectors.

File #376

My comments in the February 1994 issue of *The Numismatist* hit a sensitive spot with at least four collectors. The statement, which was strictly my personal opinion, had to do with the practice of cutting apart souvenir sheets so the notes could be framed and displayed. I expressed my fear that some uninformed person could be deceived by such a display.

I did not wish to imply that anyone had done anything wrong or that there was anything illegal about mounting an exhibit of this type. I merely expressed my opinion that

such a practice *could* have a dangerous consequence sometime in the future.

If I left a different impression, I want to correct it, and I apologize to anyone I may have offended. I know of no case in which someone has fraudulently sold such a display, and I sincerely believe that no member of the Society of Paper Money Collectors would ever do such a thing.

File #377

Imagine holding in your hand a 2,000-year-old coin that is mentioned in the Bible. That is what one advertisement asks readers to do. It offers a Biblical coin for sale for only \$19.95 plus shipping. This promotion recently was used on an advertising card from one of the "decks" we all get occasionally. The story and promotion were well presented. Each "widow's mite" comes with a certificate of authenticity, and supplies are limited.

According to the illustration, each coin is packaged in a plastic, snap-together holder, without any identification. The coin shown in the ad is a copper Judean lepton of Herod Agrippa minted around A.D. 42-43. It seems to be in very nice condition. It is one of many coins collectors identify as the piece referred to in the Biblical parable of the widow's temple offering. These coins regularly sell in the trade for \$10 to \$20.

The problem here is that this ad does not specify which kind of ancient coin the purchaser will get. Many coins qualify; most are worth far less than the one illustrated. And

nothing is said about condition. These specimens really are quite scarce and valuable in high grade, but as usually found (in the ground), they are very common and inexpensive. A known dealer's current ad offers the same piece (without holder) in Fine condition for \$12.

These are nice coins to own and display. You may be taking a chance if you order one from this promotion, because it likely will be in low grade. Still, it looks appealing.

File #378

You will have to act fast to get in on this offering. You can order only 10 pieces, and you will have to send your money in right now, before the price of gold hits \$500 per ounce. Well, perhaps you can stall just a bit. I don't think gold is going to go

that high for a few more months. And I know where you can buy as many of these coins as you want, any time you want them.

The offering is for "U.S. Government Issue" American Eagle \$10 gold coins. Not the \$10 gold eagles from the past, but the modern bullion pieces that someone in the government mistakenly named "Eagles" without regard to denomination—the gold coins somehow are one-fourth of the 1-ounce gold \$50, yet mystically have a face value of \$10 instead of \$12.50. I never did figure that one out, but I guess even the government is entitled to make a mistake once in a while.

In this ad, which goes on forever about how gold is going to go up in value and why you need to buy these legal-tender coins now to protect

yourself, the promoters promise you a lifetime of security as well as a treasure to be handed down from generation to generation. They emphasize that these are "collectibles," and that coin transactions remain strictly confidential between buyer and seller. Oops! There's a big red flag. Always walk . . . no, run . . . *away from* any ad that tries to give you that line. You must report and pay taxes on sales of these coins, just as you would any other asset that increases in value.

These promoters, whose name sounds like a branch of the Federal Reserve, go on to state that "gold coins appreciate tax free and trade with no tax consequences." Well, that is not quite true. They forgot to add the bit about "under certain conditions." They also forgot to say

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that anyone can buy these coins in unlimited quantities from any coin dealer in the country. What they remembered to say is that "these are unique historical treasures of timeless beauty and lasting value." And, of course, they are "Gold Heirlooms." Another red flag?

The worst part of this promotion is the price of \$260 each for coins that can be purchased anywhere else for around \$100 each—that, plus the claim that they are in pristine, MS-65+ condition. The ad goes on to say that "their legal tender status insures your coins will never be worth less than their redeemable value." What that means, friends, is that your \$260 investment will never be worth less than \$10! How's that for protection? To add to these insults, the fuzzy illustration in the

ad shows a coin the size of a \$50 gold (with the date altered to 1993). Small print says the coin has been enlarged to show details. What details, I don't know—the photo is just too poor.

If you haven't yet made up your mind about ordering 10 of these, perhaps this quote will help you: "The American Eagle Series represents the first legal tender gold minted in this country since 1933. Collectors who saved the last circulating legal tender \$10 gold eagles which were minted in 1933 can sell them today (in this very same grade) for over \$70,000."

File #379

Several promotions sell "Giant Half-Pound" or "One Pound" copies of the U.S. 1-ounce silver bullion coins

featuring a Walking Liberty design. I guess someone figured "bigger is better," so they went for size on these knock-offs. Besides, nearly everyone knows what the 1-ounce rounds are worth, so making these up in odd sizes disguises their inflated cost.

Many of the several versions of this promotion are being offered by official-sounding companies—agencies with "Washington," "Federal" or "Mint" somewhere in their names. I suppose this tactic fools some buyers, but I hope it sounds a warning to numismatists. Most ads I've seen lately offer half-pound coins at prices ranging from \$129 to \$199. Supplies are limited, with prices predicted to go up soon. Personally, I am going to wait a bit longer.

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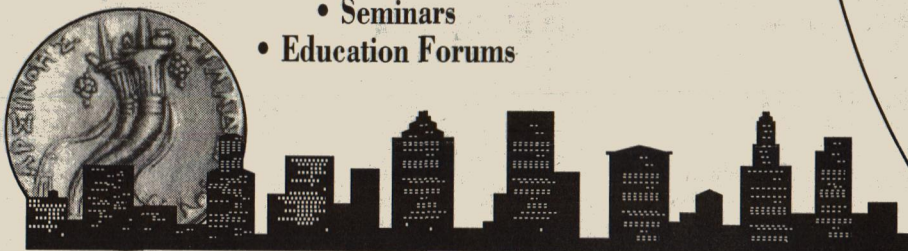
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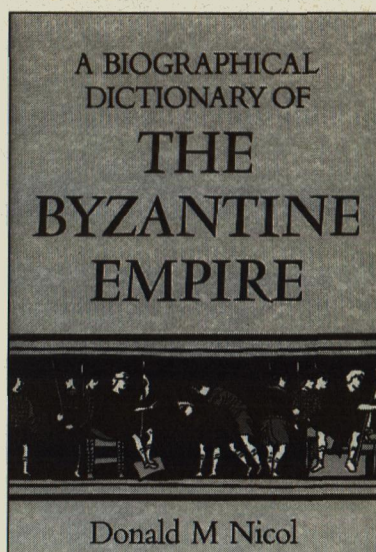
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■ Commonly called trade or currency tokens, brozenes and doodlum are the subject of George P. Chatham's latest book, **Brozenes and Doodlum: Private Money in Mississippi** (ANA Library Cat. No. PA80.M7C5). Privately produced and widely used from 1870 to 1940, this essential currency played an im-



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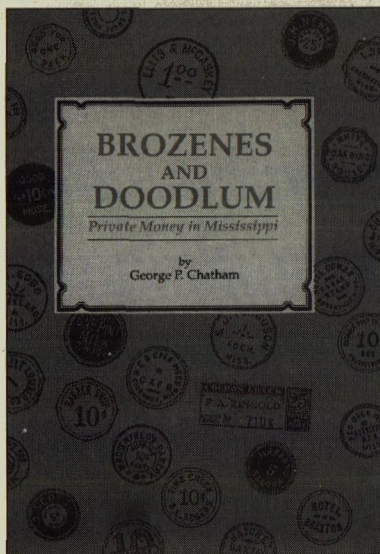
LM 632

portant role in the state's recovery from the Civil War.

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Brozenes and Doodlum: Private Money in Mississippi is available for \$28 from the publisher, Bonita Press, 733 Azalea Dr., Meridian, MS 39301.

■ **Kovel's Antiques & Collectibles Price List 1994** by Ralph and Terry Kovel doesn't list coins specifically, but those dabbling in the fringes of



Brozenes and Doodlum: Private Money in Mississippi by George P. Chatham catalogs all known specimens of Mississippi trade tokens.

numismatics may find the sections on coin-operated machines and coin glass of interest. In this 864-page guide, the 26th in the Kovel's series, collectors of all things old and curious will find carefully researched price lists, and tips on identifying logos and caring for valuable treasures.

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LM #667

J.S.G. Boggs

continued from page 650

reflexively (like a cashier in a fast-food restaurant asking, "Would you like some fries with that?").

Becoming more deeply involved with the creative process, I took another look at the bill and said, "There might be some room for a number here . . . can you make the digits small enough to fit?"

"I think so," he replied.

Choosing the number was another dilemma. I eyed my customer number printed on the address label of the September 1993 issue of *COINage* magazine I'd brought with me (it included an article about Boggs). But Boggs asked my birthdate and fashioned a personalized serial number incorporating my ini-

tials as well. With the green, felt-tip pen, he carefully added the letters and digits.

There was time for more conversation. Boggs mentioned the full-size, color photocopy of a \$1,000 bill he used to carry with him for educational purposes. It had been made for him by a friend, but now was in the hands of the Secret Service. I didn't have the heart to tell him that if I were the law, I'd slap the cuffs on him for that, too. Boggs loves dancing in the gray areas of the law, but I thought that stretched things a little too far.

"Nobody would be fooled by a photocopy," he said.

"But change machines have been," I countered.

"Well, yeah . . ."

Boggs went on to discuss the

inner workings of bill-changing machines. They scan a certain portion of a bill and compare the bits to a pattern stored in the machine. Using a complicated formula that allows for minor distortions resulting from positioning, age, etc., the machine pronounces the note good or bad.

Afterward it occurred to me that the process of counterfeit detection is coming full circle. In days of old, merchants uncovered bogus notes by comparing portions of their designs to samples printed from the actual plates. Today, machines perform the same tasks by comparing notes to electronically rendered portions of actual notes. Soon, machines will compare one electronic pattern with another, with no real note involved: *Moneta Electronica*.

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Less than \$25.....43.00

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Before ending our meeting, I just had to tell Boggs about the parallels I saw between his work and the antics of Emperor Norton. Boggs already was aware of Joshua Norton (c. 1818-80), who declared himself "Emperor of the United States of America" in 1859. Norton's actions were recounted in newspapers of the day. He lived on free dinner buffets and paid his rooming house rent with proceeds from the sale of 50-cent "bonds" to tourists. Norton's "government" issued the printed bonds like any other sovereign nation. The "emperor" would ceremonially sign each bond and impress upon it his official "seal," a coin pressed first in ink, then on the bond. I saw Norton's ghost as I watched Boggs press his thumbprint on his notes a week earlier.

I was so caught up in conversation, I forgot I hadn't paid Boggs for his drawing! Before we parted company, I wrote him a check—one signed piece of paper in exchange for another. "Don't cash it til Monday, though," I said. Payday was still a week away.

Before I left, Boggs confided that with all his legal tangles, he'd been finding it more difficult to continue his work. Many drawings were started, but few completed. Meeting some enthusiastic collectors was a pleasant change from dealing with lawyers and lawmen. *Moneta Electronica* was the first note he had completed in some time. He planned to attend more coin conventions in the future.

As I drove away, the realization of what had just happened finally hit me. I'd been "Boggsed"! Like the victim of a con artist, I eagerly played along. Since learning of his work, the collector in me always wondered what it would be like to

own a Boggs original. Now I know . . . there's a lot to think about. How hard is it for an artist to part with his work? Why didn't I offer more money? Why didn't I offer less? Is it worth what I paid? More? Less? I never owned an original work of art in my life—why did I start now?

Why, indeed. "Why not?" is the only answer I've come up with. I am very glad to own the bill and to have made the artist's acquaintance. It won't be just a piece of paper on my wall. It will be a reminder of a pleasant encounter and a trigger for more thoughts and questions on the nature of art, money, history and people. That's the real nature of Boggs' work: it makes people think. Practice makes perfect: He's done this many times before and he does it very, very well. •

Sources

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J.S.G. Boggs *smart money* (HARD CURRENCY). Catalog of traveling exhibit organized by The Tampa Museum of Art, 1991.

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Rubin, James H. "Cash-Drawing Artist Fails to Ward Off Law." *Pittsburgh Post-Gazette*, September 4, 1993.

Weschler, Lawrence. "Money Changes Everything." *The New Yorker*, January 18, 1993.

Wayne Homren is a senior engineer at Carnegie Group, Inc., a Pittsburgh software company. A past president of the Pennsylvania Association of Numismatists and the Western Pennsylvania Numismatic Society, he currently is president of the Pittsburgh Numismatic Society and vice president of the Numismatic Bibliomania Society. Homren's collecting interests include encased postage stamps, Pittsburgh obsolete currency and tokens, counterstamps and numismatic literature.

MEMBERSHIP NEWS

Calendar of Events

Calendar listings are published as a service to member clubs of the American Numismatic Association. Entries must be received at least eight weeks prior to the cover date of the magazine and preferably as much as four months in advance so announcements can appear in several consecutive issues. Type or print information and send to Calendar of Events, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279 or fax 719/634-4085.

EAST

MAY

1 ALBANY, NY. Polish Community Center, Washington Ave. Extension. Capital District Coin Dealers Association Coin Show. J.F. Marcelli, 28 Locust Ave., Troy, NY 12180.

15 SEARSPORT, ME. Searsport School, Mortland St. Penobscot Bay Coin Club Coin Show. Roland Harrison, R.R. 1, Box 28, Stockton Springs, ME 04981, telephone 207/567-3120.

21-22 CHAMBERSBURG, PA. Holiday Inn, I-81, Exit 5. Annual Coin Show sponsored by the Friendly Coin Club. Fitz Shelton Jr., 173 S. Main St., Chambersburg, PA 17201, telephone 717/263-2871.

JUNE

5 ALBANY, NY. Polish Community Center, Washington Ave. Extension. Capital District Coin Dealers Association

ANA EVENTS

July 9-15 COLORADO SPRINGS, CO. The Colorado College. ANA 26th Annual Summer Conference. ANA Education Department, 818 N. Cascade Ave., Colorado Springs, CO 80903-3279, telephone 719/632-2646, fax 719/634-4085.

July 27-31 DETROIT, MI. Cobo Hall. 103rd Anniversary Convention. ANA Convention Department, 818 N. Cascade Ave., Colorado Springs, CO 80903-3279, telephone 719/632-2646, fax 719/634-4085. Auction by Heritage Numismatic Auctions, Inc., Heritage Plaza, 100 Highland Park Village, Dallas, TX 75205-2788, telephone 800/872-6467, fax 214/520-6968.

March 2-4, 1995 ATLANTA, GA. The Cobb Galleria Centre, 300 Galleria Pkwy. ANA Early Spring Convention. ANA Convention Department, 818 N. Cascade Ave., Colorado Springs, CO 80903-3279, telephone 719/632-2646, fax 719/634-4085.

August 16-20, 1995 ANAHEIM, CA. Anaheim Convention Center. ANA 104th Anniversary Convention. ANA Convention Department, 818 N. Cascade Ave., Colorado Springs, CO 80903-3279, telephone 719/632-2646, fax 719/634-4085.

NATIONAL & REGIONAL EVENTS

May 19-22 DEARBORN, MI. Hyatt Regency Hotel, Fairlane Town Center, Fairlane Dr. at Michigan Ave. & Southfield Fwy. Michigan State Numismatic Society (MSNS) 38th Annual Spring Convention. ANA table. Russ Barr, P.O. Box 462, Portage, MI 49081, telephone 310/323-5777.

May 20-22 ATLANTA, GA. The Cobb Galleria Centre, 300 Galleria Pkwy. 30th Annual Convention presented by the Georgia Numismatic Association (GNA). Jack Hancock, P.O. Box 1014, Gainesville, GA 30503, telephone 404/532-8783.

May 21-22 LINCOLN, NE. Ramada Hotel, 9th and "P" Sts. 39th Annual Nebraska Numismatic Association Coin Show & Convention. The Coinery, c/o NNA, E. Park Plaza, 66th & "O" St., Suite 281, Lincoln, NE 68505, telephone 402/467-2646.

May 27-29 NEW CARROLLTON, MD. Grand Ballroom, Ramada Hotel, 8500 Annapolis Rd. (Capitol Bltwy., Rt. 495/I-95, Exit 20B). Metropolitan Washington Numismatic Association 29th Convention & Coin Show. MWNA, P.O. Box 894, Annandale, VA 22003, telephone 301/734-1972.

June 1-5 LONG BEACH, CA. Long Beach Convention Center, 300 E. Ocean Blvd. Long Beach Philatelic & Numismatic Exposition. Theresa Darling, telephone 310/437-0819.

June 9-12 NEW YORK, NY. Sheraton New York Hotel & Towers, 52nd & 7th Ave. 3rd Annual New York International Spring Numismatic Convention. Robert Brueggeman, 3950 Concordia Ln., Fallbrook, CA 92028, telephone 619/728-1300, fax 619/728-8507.

continued on next page

NATIONAL & REGIONAL EVENTS

continued from previous page

June 10-12 INDIANAPOLIS, IN. Indiana Convention Center, 100 S. Capitol Ave. Indiana State Numismatic Association 36th Annual Convention. John Stucky, c/o ISNA, 755 E. Main St., Greenwood, IN 46123.

June 24-26 BALTIMORE, MD. Baltimore Convention Center. Atlantic Rarities Exposition sponsored by the Maryland State Numismatic Association. ANA Convention Department, 818 N. Cascade Ave., Colorado Springs, CO 80903-3279, telephone 719/632-2646, fax 719/634-4085.

June 24-26 SALT LAKE CITY, UT. National Guard Armory #2, 1523 E. Sunnyside Ave. National Utah Token Society (NUTS) Show. Bob Campbell, c/o NUTS, 1123 E. 2100 S., Salt Lake City, UT 84106, telephone 801/467-8636.

July 7-10 SOMERSET, NJ. Garden State Exposition Center, Davidson Rd. (I-287, Exit 6). 18th Annual Garden State Numismatic Association Convention. Paul Pfeil Sr., P.O. Box 267, Madison, NJ 07940, telephone 201/822-0094.

tion Coin Show. J.F. Marcelli, 28 Locust Ave., Troy, NY 12180.

25 LANCASTER, PA. Farm & Home Center, Arcadia Rd. (off Rt. 72, Manheim Pike). Red Rose Coin Club Spring Coin Show. Frank Moore, c/o RRCC, P.O. Box 621, Lancaster, PA 17608, telephone 717/397-1155.

SOUTH

MAY

6-7 HUNTSVILLE, AL. Knights of Columbus Hall, 3053 Leeman Ferry Rd. (1 blk. W. of Memorial Pkwy./U.S. Rt. 231, Drake Ave. Exit). Rocket City Coin Club Coin Show. RCCC, 408 Meadowview Dr. S.E., Huntsville, AL 35802.

15 CORAL SPRINGS, FL. Coral Springs Mall, 3333 University Dr. (University Dr. & Sample Rd.). Fort Lauderdale Coin Club Coin & Stamp Show. E.O. Smith, c/o FLCC, P.O. Box 8294, Ft. Lauderdale, FL 33310-8294, telephone 305/791-6198.

22 HOLLYWOOD, FL. Rotary Club, 24th Ave. & Taylor St. Gold Coast Coin Club Coin, Stamp & Collectibles Show. GCCC, P.O. Box 910, Hollywood, FL 33022.

JUNE

5 HOLLYWOOD, FL. Rotary Club, 24th Ave. & Taylor St. Gold Coast Coin Club Coin, Stamp & Collectibles Show. GCCC, P.O. Box 910, Hollywood, FL 33022.

11 VICKSBURG, MS. Holiday Inn, 3300 Clay St. at I-20. Vicksburg Coin Club Coin & Stamp Show. Cason Schaffer, Rt. 11, 107 Eastview Dr., Vicksburg, MS 39180, telephone 601/638-1195.

17-19 MEMPHIS, TN. Cook Convention Center, 255 N. Main St. 18th Annual International Paper Money Show conducted by the Memphis Coin Club. Mike Crabb, c/o MCC, Box 17871, Memphis, TN 38187-0871.

18-19 FT. WALTON BEACH, FL. Westwood Retirement Center, 1001 Mar Walt Dr. Fort Walton Beach Coin Club Annual Coin Show. Jim Harrell, c/o FWBCC, P.O. Box 265, Ft. Walton Beach, FL 32549, telephone 904/664-6134.

19 CORAL SPRINGS, FL. Coral Springs Mall, 3333 University Dr. (University Dr. & Sample Rd.) Coin & Stamp Show presented by the Fort Lauderdale Coin Club. E.O. Smith, c/o FLCC, P.O. Box 8294, Ft. Lauderdale, FL 33310-8294, telephone 305/791-6198.

JULY

1-4 CLEARWATER BEACH, FL. Sheraton Sand Key Hotel, 1160 Gulf Blvd. (Hwy. 699). Clearwater Coin Show sponsored by the Clearwater Coin Club. Bob Pieniak, c/o CCC, P.O. Box 474, Dunedin, FL 34697-0474, telephone 813/784-8202.

3 HOLLYWOOD, FL. Rotary Club, 24th Ave. & Taylor St. Gold Coast Coin Club Coin, Stamp & Collectibles Show. GCCC, P.O. Box 910, Hollywood, FL 33022.

17 CORAL SPRINGS, FL. Coral Springs Mall, 3333 University Dr. (University Dr. & Sample Rd.). Fort Lauderdale Coin Club Coin & Stamp Show. E.O. Smith, c/o FLCC, P.O. Box 8294, Ft. Lauderdale, FL 33310-8294, telephone 305/791-6198.

30-31 BOSSIER CITY, LA. Bossier City Civic Center, 620 Benton Rd. Ark-La-Tex Coin, Stamp & Card Expo sponsored by the Shreveport Coin Club. Joe Notini, c/o SCC, P.O. Box 492, Shreveport, LA 71162, telephone 318/631-1315.

CENTRAL

MAY

1 DEFIANCE, OH. Knights of Columbus Hall, U.S. Hwy. 66 N. 29th Annual Coin Show conducted by the Defiance Coin Club. Dick Tobias, c/o DCC, 328 Biede Ave., Defiance, OH 43512, telephone 419/782-8793.

1 WOOSTER, OH. O.A.R.D.C. Fisher Auditorium, Rt. 250 S. 42nd Annual Coin Show sponsored by the Wayne County Coin Club. Zody Miller, c/o WCCC, 140 Miller Rd., Wooster, OH 44691, telephone 216/262-4416.

8 TROY, MI. Troy Marriott Hotel, 200 W. Big Beaver Rd. (1/4 mi. E. of I-75). Annual Spring Coin Show presented by the Royal Oak Coin Club.

Mark Carl Paul, c/o ROCC, Box 445, Royal Oak, MI 48068, telephone 800/689-1226.

JUNE

4-5 FT. PIERRE, SD. Youth Center, 91 E. Main. South Dakota Coin & Stamp Association 43rd Annual Show & Convention conducted by the Pierre Coin & Stamp Club. John Anderson, Box 322, Pierre, SD 57501, telephone 605/223-9626.

9-12 STRONGSVILLE, OH. Holiday Inn, I-71 & Rt. 82. Northeast Ohio Coin Club 34th Annual Coin Show. Bill Krizsan, c/o NOCC, P.O. Box 14579, Cleveland, OH 44114, telephone 216/248-4722.

12 RICE LAKE, WI. Senior Citizens' Center, 12 W. Humbird St. Bar-

ron County Coin Club Coin Show. S. Peterson, c/o BCCC, 119 E. Freeman St., Rice Lake, WI 53868-2575.

WEST

MAY

1 VALLEJO, CA. Dan Foley Cultural Center, Dan Foley Park, Tuolumne St. at end of N. Camino Alto. 22nd Annual Vallejo Coin & Collectibles Show sponsored by the Vallejo Numismatic Society. Stan Turrini, c/o VNS, P.O. Box 4281, Vallejo, CA 94590, telephone 707/643-4286.

7-8 PORTLAND, OR. Tiffany Center, 1410 S.W. Morrison St. Portland Coin Club 34th Annual Coin Show. Rick Hobson, c/o PCC, P.O. Box 3741, Portland, OR 97208.

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8 SCOTTSDALE, AZ. Knights of Columbus Hall, 4208 N. 82nd St. Coin, Stamp, Post Card, Sportscard & Collectibles Show sponsored by the Camelback Collectibles Club. Bob Phelan, c/o CCC, P.O. Box 15005, Phoenix, AZ 85060, telephone 602/990-1007.

21-22 SPOKANE, WA. Spokane Convention Center, 334 W. Spokane Falls Blvd. Inland Empire Coin Club Coin, Stamp & Card Show. Bert Simmons, c/o IECC, P.O. Box 241, Spokane, WA 99210-0241, telephone 509/327-9402.

JUNE

11-12 MERCED, CA. Merced Mall, Olive Ave. & "R" St. 20th Annual Coin Show hosted by the Gateway Coin Club. GCC, P.O. Box 3101,

Merced, CA 95344; Bill Jones, telephone 209/358-8443; or Joel Anderson, telephone 209/722-5426.

12 SCOTTSDALE, AZ. Knights of Columbus Hall, 4208 N. 82nd St. Coin, Stamp, Post Card, Sportscard & Collectibles Show sponsored by the Camelback Collectibles Club. Bob Phelan, c/o CCC, P.O. Box 15005, Phoenix, AZ 85060, telephone 602/990-1007.

17-19 PRESCOTT, AZ. Ponderosa Plaza Mall, 1316 Iron Springs Rd. Prescott Coin Club 20th Annual Coin Show. Michael or Sandra Wolf, c/o PCC, P.O. Box 233, Dewey, AZ 86327, telephone 602/772-7144.

JULY

9-10 COLORADO SPRINGS, CO. Rustic Hills Mall, S.E. corner of

Academy & Palmer Park Blvds. 1994 Coin Show co-hosted by the Colorado Springs Coin Club & Colorado Springs Numismatic Society. Allen Nye, P.O. Box 25205, Colorado Springs, CO 80936, telephone 719/579-0171.

17 SCOTTSDALE, AZ. Knights of Columbus Hall, 4208 N. 82nd St. Coin, Stamp, Post Card, Sportscard & Collectibles Show sponsored by the Camelback Collectibles Club. Bob Phelan, c/o CCC, P.O. Box 15005, Phoenix, AZ 85060, telephone 602/990-1007.

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Club Activities

The ANA welcomes three new clubs: **Buffalo Numismatic Association**, P.O. Box 194-R, Kenmore, NY 14217-0194; **Chopmark Collectors Club**, c/o Mark Benvenuto, 1202 Marywood Dr., Royal Oak, MI 48067; **Draper Middle School Coin Club**, 2070 Curry Rd., Rotterdam, NY 12306.

The **Greater Houston Coin Club** of Texas reports that its annual money show, held February 18-20, was a success. The event opened with a unique ceremony, featuring a ribbon made of 100 crisp-uncirculated \$1 bills, autographed by Hous-

ton Mayor Bob Lanier. Houston City Councilman John Kelley performed the ribbon-cutting honors. During the show, the bills were sold to attendees, and the proceeds were then donated to the Juvenile Diabetes Foundation. The 102-dealer bourse drew a crowd of more than 2,500, which led to brisk business and a vast improvement over previous show-attendance records. Plans for the club's January 1995 show already are in the works . . .

When the town of Keokuk, Iowa, held its annual reenactment of the Battle of Pea Ridge last month, members of the **Keokuk Coin Club** capitalized on the event by featuring Civil War memorabilia in their concurrent coin show. The exhibit contained documents, paper money, tokens and coins, including a piece

created to honor General Franz Sigel, the "Hero of Pea Ridge" . . .

The **Vallejo Numismatic Society** of California recently celebrated its 40th anniversary with a formal banquet. Festivities included a display of organization memorabilia and a "mega-drawing." Each attendee received a printed program, souvenir card and wooden dollar commemorating the event . . .

In April, the **Texas Numismatic Association** (TNA) issued its 1994, 36th convention medal. The commemorative, designed by TNA medals officer Frank Galindo, features Stephen F. Austin on the obverse and the Association's logo on the reverse. Austin is known as the "Father of Texas" and is credited with establishing San Felipe de Austin, the first settlement in the

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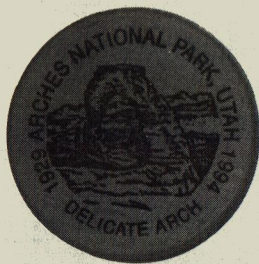
state. A limited edition of 106 numbered sets containing one medal each in .999 fine silver and antiqued bronze have been minted. Accompanied by numbered certificates, the sets are priced at \$33 each, postpaid. Single bronze medals are available for \$3 each, including postage. Send orders to TNA Medals Officer, P.O. Box 12217, San Antonio, TX 78212 . . .

Women in Numismatics (WIN) recently donated a 1988, \$5 Olympic proof quarter eagle to the International Olympic Committee's new museum in Lausanne, Switzerland. The coin was the first given by a club in the museum's drive to complete its collection of United States Olympic commemorative coins. WIN President Mary Sauvain presented the coin to Edward C. Rochette, immediate past president of the ANA and IOC representative . . .

Members of the **Cedar Rapids Coin Club** in Iowa recently sponsored a Boy Scout merit badge program to help stimulate young peoples' interest in the coin collecting hobby. District delegate Brian Fanton and 10 of his numismatic colleagues led the group of 13 Scouts through the basics of collecting . . .

The **Ogden Coin Club** recently issued a wooden nickel in honor of its 22nd Annual Northern Utah Coin Show. The obverse celebrates the 65th anniversary of Arches National Park with a rendering of Delicate Arch, while the reverse commemorates the show. Woods are available for 25 cents each, plus a self-addressed, stamp envelope. Send requests to Ogden Coin Club, Box 9783, Ogden, UT 84409 . . .

The **Young Numismatists of America** has added some new features to its publication, the *Young Numismatist Digest*. Included in



The Ogden Coin Club of Utah celebrated its 22nd Annual Northern Utah Coin Show with a wooden nickel featuring Delicate Arch in Arches National Park.

each issue are informative columns by John Kraljevich Jr., Benjamin Phillips and Guy Walter. The publication also has begun printing timely editorials and letters from readers. Launched in 1991, the *Journal* regularly features articles, updates and news items of interest to young collectors . . .

During their meeting at the ANA Early Spring Convention in New Orleans, members of the **Souvenir Card Collectors Society** discussed new card issues and their quarterly mail-bid auction. The auction provides a forum for collectors to buy and sell a wide selection of cards . . .

David W. Lange, president of the **California State Numismatic Association**, reports that the organization recently drafted two documents in an effort to help save and enhance the Old San Francisco Mint Museum. A resolution, which pledges the Association's full support of the "preservation and maintenance" of the building as a monument, was sent to Secretary of the Treasury Lloyd Bentsen. The second document, sent to California Senators Diane Feinstein and Barbara Boxer, is a commemorative coin proposal designed to raise funds for the "seismic and human environmental upgrading" of the Mint.

New Officers

Beaumont Coin Club (Texas): Ed White, president; Jerry Williams, vice president; Judy Matherne, secretary; and David Newton, treasurer.

Fresno Numismatic Society (California): Rus Stolling, president; Dale Hewlett and David Josephine, vice presidents; John Hess, secretary; David Harris and Phil Plettner, treasurers; John Clifton, editor; and Dale Hewlett and Merle Davis, auctioneers.

Greater Orange Coin Club (Texas): Barbara Edwards, president; Archie Jones, vice president; John Barnes, secretary; and Dewey Scott, treasurer.

Milwaukee Numismatic Society (Wisconsin): Bill Spencer, president; David Derzon, vice president; Annette Tramte, secretary; Bob Rehfeld, treasurer; Tom Artus, sergeant-at-arms; Russ Konig, show chairman and 1-year trustee; Phil Bressett, 2-year trustee; Clyde Brinkman, 3-year trustee; Julio Rodriguez, librarian; and Gene Norman, editor.

Bright Idea

Junior members of the Utah Numismatic Society are eligible for monthly membership prizes that encourage them to stay active in the hobby. Each winner receives a gift at the Society's monthly meeting, as well as a specimen of UNS "notgeld" entitling them to savings of \$3 at any dealer's table during our annual coin show.

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Send your bright idea for promoting or enhancing club participation to THE NUMISMATIST, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279. If we publish your suggestion, you'll receive a "Bright Idea" lapel pin.

Orange County Coin Club (California): Diana Baker, president; Bill Pannier, secretary; Patricia Gardner, secretary; Roy Iwata, treasurer; and Emily Fields, Ray Fields, Richard Gardner, Peter Meyer and Mary Vitale, board members.

Pacific Coast Numismatic Society: Stephen M. Huston, president; Don Burns, vice president; Frank Strazzarino, secretary; Rick Webster, treasurer; and Mark William Clark, Gordon Donnell, Paul Holtzman (immediate past president) and Herbert Miles, governors.

Raleigh Coin Club (North Carolina): Bob Schreiner, president; Sam Kirby, vice president; Bryan Chappell, secretary; Wayne Brooke, treasurer; John Bowman III, sergeant-at-arms; and Alex Armstrong, director.

Membership Report

The following applications for membership, representing membership numbers 163790 through 163866, 163868 through 163925, 163927 through 164146 and LM-4676 through LM-4677 were received before March 23, 1994. Unless accompanied by one of the following codes—A (Associate), J (Junior), LM (Life Member) or CLM (Converted to Life Member)—all applications are for Regular Membership. Absence of a state heading indicates that no applications were received from that state. Proposers are noted following the applicant's name and code.

Upon receipt of their application, admission fee and dues, the individuals listed below are deemed members of the Association, with all rights and privi-

leges other than the right to vote. If written objection to the admission of an applicant is received by the Executive Director within 30 days of this publication, the Executive Director shall notify the applicant of such objection, requesting a reply within 20 days after the applicant's receipt or rejection of the notice. After the expiration of this 20-day period, the Executive Director shall present the written objection, along with the applicant's response, if any, and all other information relating thereto, to the Board of Governors for a determination as to whether or not to revoke the applicant's membership. In the event that such membership is revoked, the admission fee and dues shall be refunded. If membership is not revoked or if the objection is not upheld, the applicant's membership will remain in effect,

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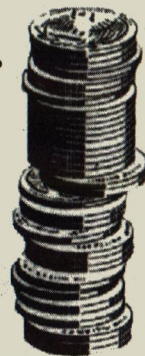
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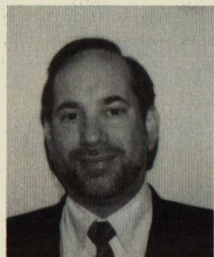
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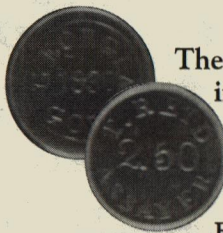
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R 128417 V. George Siercovich, Texas City, TX
R 98572 M. Cecil Somerall, Charlotte, NC
R 17990 Samuel Upton, Logansport, IN
R 10256 Walter Von Ahnen, Cedar Ridge, CA
R 13690 Robert C. Willey, British Columbia, Canada

Obituaries

SAMUEL M. UPTON—ANA 17990

Long-time numismatist Samuel M. Upton of Logansport, Indiana, died January 7, 1994. He was 90.

Sam Upton became involved in the hobby in the early 1920s and joined the American Numismatic Association in 1950. A founding member of the Indiana State Numismatic Association, he also was instrumental in starting the Logansport Coin Club.

As a dealer, Upton specialized in Confederate currency and broken bank notes. As a collector, he favored ancient coins, Confederate currency, and broken bank notes of Indiana and Kentucky, his native state. In the 1920s he operated a supply service for remote mining camps and later often spoke of win-

ning pioneer gold coins in poker games with the miners.

Upton is survived by his wife, Marjorie; a son, Michael; a daughter, Cheryl; and grandchildren.

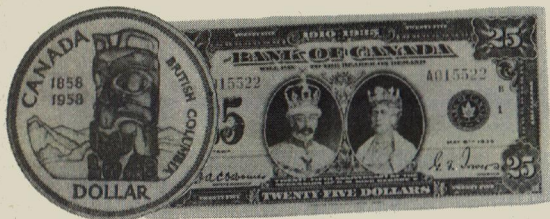
HERBERT L. CLEIN—ANA 26657

Herbert L. Clein, owner and operator of Clein Rare Coins & Jewelry in Atlanta, Georgia, died February 14, 1994. He was 75.

Clein joined the American Numismatic Association in 1956 and was a member of Adas Yeshurun Synagogue, the Benevolent and Protective Order of Elk and the American Numismatic Society. He is survived by his wife, Joan C. Clein; his sons Martin C. Kreisberg of North Augusta, Georgia, and Robert M. Kreisberg of Atlanta, Georgia; and three grandchildren.

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Chris Napolitano
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Jefferson Dollar

continued from page 665

agreed on the Jefferson portrait and the manner in which Monticello would appear. As events turned out, though, the Advisory Committee made several substantive recommendations for change.

The first issue to be resolved was which portrait of Jefferson should be used: one version featured colonial garb, the other a far different style. Each was based on a known portrait.

But Jefferson is known to have sat for 26 portraits (not including silhouettes) during his lifetime. In Alfred Bush's book *Life Portraits of Thomas Jefferson*, Houdon is called the greatest portraitist of his time, and the image he created reflects "its extensive and enduring influence in shaping the public image of Jefferson . . . [encompassing] the full range of his accomplishments and the elevated nature of his objectives."

The Houdon likeness of Jefferson is the most well-known to numismatists. John Reich's Indian Peace medal design of 1801, taken from Houdon's bust, was the model for the 1903 Louisiana Purchase commemorative. Felix Schlag, in designing the Jefferson nickel, also utilized Houdon's rendering as his model.

The Mint commented that "a depiction of Jefferson in a frockcoat and pigtail would be more familiar to the American public due to its use on the Jefferson nickel," but sided against it on grounds of marketability. (The Mint recently had issued four coins depicting men in period clothing and hairstyles.) If so, the sketch preferred was after Houdon's portrait, showing Jefferson as a mature man of 46 years.

This portrait hardly was the favorite of America's third President.

He preferred one done in his 62nd year, in June 1805, by celebrated portraitist Gilbert Stuart. The work was created at Stuart's studio in Washington, D.C. Jefferson paid Stuart \$100 for "drawing" his portrait on the afternoon of June 7, 1805, and wrote to the artist, thanking him for "taking the head à la antique."

Jefferson described it as "a profile in the medallion stile" executed in "water colours," though at a later time he also described it as a "sketch of me in medallion form . . . on paper with crayons." Both descriptions are correct—an opaque watercolor over a lightly indicated crayon on handmade, laid paper.

This portrait hung in the White House until Jefferson left office on March 4, 1809, after which it became part of his collection at Monticello. When Jefferson's holdings were disposed of after his death, it was reserved for his granddaughter Ellen Wayles Randolph Coolidge. In 1960 it was donated to the Fogg Art Museum of Harvard University.

For his part, Jefferson listed this work in 1813 as his "approved portrait," and in 1815 wrote to Horatio Gates Spafford that the drawing was "deemed the best which has been taken of me." Jefferson's daughter Martha is said to have considered it the best of the Gilbert Stuart likenesses of her father and referred to it as the portrait "which best gives the shape of his magnificent head and its magnificent pose." Nonetheless, it is not especially familiar to many Americans today, though it was used as an illustration in great-granddaughter Sarah N. Randolph's *Domestic Life of Thomas Jefferson*, published in 1871.

Jefferson's portrait was discussed by the Citizens Commemorative

Coin Advisory Committee on January 20, 1994, in a conference call linking Executive Deputy Mint Director Philip N. Diehl and members Elvira Clain-Stefanelli, Reed Hawn, Danny Hoffman, Elsie Sterling Howard, Thomas V. Shockley III and me.

Diehl began by stating the purpose of the teleconference meeting, "to review the proposed obverse and reverse designs for the Thomas Jefferson 250th anniversary silver dollar." The minutes reflect that "members had been sent the proposed and alternate designs, which had received the approval of the sponsoring organizations."

Several alternate designs were floated, as was criticism of some of the artistic elements of the proposed and revised motifs. One uniform comment was that all the designs seemed cluttered, either with verbiage or detail, and that a "cleaner" look seemed preferable.

Some of the criticism was minor. On one view of Monticello, the central step (at the right pillar) lacked perspective; other remarks addressed the size of Jefferson's head (too large for the coin). (My own suggestion, rejected by the Committee, was "that the obverse be slightly modified by removing Jefferson's name and substituting his signature.")

To some extent, the portrait chosen for the 1994 commemorative may fail to capture the majesty and spirit of the original Gilbert Stuart portrait in which Jefferson, while depicted in the ancient Greek style, appears to be a stately, but older man. The sketch does not fully convey the shadows of the Stuart gouache and shows too much detail in the hair, rather than focusing on the strong facial muscles and piercing eyes. But coins are a three-dimen-

sional medium, and, in the final analysis, the flow of the metal will make the portrait on the Jefferson dollar a success and may well redefine the way Americans think of their nation's third President.

But the bulk of the criticism was directed at the view of Monticello. The Committee agreed that the concept of Monticello angled to the side, as suggested by Felix Schlag in April 1938, was beautiful. However, a version placing Monticello off-center appeared wooden and lacked the vitality of Jefferson's mansion—not to mention that the doors and windows were improperly scaled and foreign to the way the building really looks. The solution was to keep the concept, but use the other sketch of Monticello—in essence, blend the two designs.

The non-governmental members of the panel expressed a desire to see what the new coin would look like, so I undertook to learn how to use a computer scanner and paintbrush design package to create a mock-up. The results for the obverse (reducing Jefferson's head) weren't bad; the reverse strictly was an amateur affair, but good enough to tell me the proposed design changes—including making some of the lettering over some trees incuse—would work nicely. On January 27, 1994, the Mint's own graphics department faxed examples of the revised reverse to committee members.

The Jefferson dollar marks two firsts for U.S. coinage: integrated incused and raised lettering on the reverse, and the motto "E Pluribus Unum" arranged in a straight line. The field is relatively clear. For the purist, the sketches show seven steps up to the portico; whether this translates well into a "full-step" Jefferson dollar reverse remains for the

die sinkers, engravers and sculptors to determine.

Though struck and issued in controversy, there can be no doubt that the Jefferson dollar will be a beautiful example of contemporary coinage design—a minimalist approach in art, and metal flow that is understated in beauty and grace. Given that, the coin commemorating America's true renaissance man hopefully will initiate a reawakening of modern commemorative coinage, making the whole series more collectable. •

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ANA President and Legislative Counsel David L. Ganz is a practicing attorney with the New York City law firm of Ganz, Hollinger & Towe. A regular contributor to THE NUMISMATIST, this is his 30th year as a freelance writer. Ganz was appointed to the Citizens Commemorative Coin Advisory Committee by Treasury Secretary Lloyd Bentsen in December 1993. The views expressed in this article are the author's and do not necessarily reflect those of the ANA or the Advisory Committee.

Making Sense of Lacquered Cents

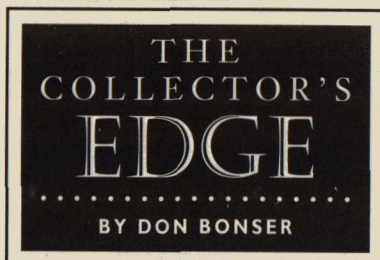
CENTS ALWAYS ARE a popular topic. In this country, more people collect them than any other denomination, quite possibly because they are the series many collectors began with. I receive more questions about cents than any other type of coin.

Q. How can you remove old lacquer from large cents? I have two scarce dates (1821 and 1844) that are both coated with lacquer. Are there any successful techniques for removing it, or should I leave them alone?

—K.S., California

A. The only good method of which I

am aware is the use of acetone. Acetone is the primary ingredient in most fingernail polish removers,



but I recommend using its purest form, often available at pharmacies.

Immerse the coin in acetone, and wipe with a soft brush or cloth (using only the slightest pressure) to

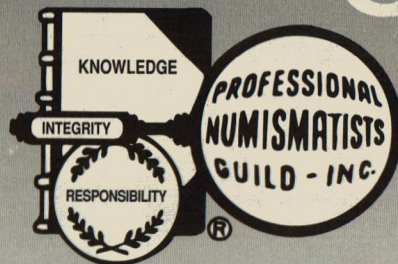
gently dislodge any excess lacquer.

Except with the least expensive coins, this method always presents some degree of risk, especially with copper pieces. Acetone can change a coin's color as well as strip its surface of all protectants, (which is usually why lacquer was used in the first place), leaving it more prone to oxidation.

Some copper pieces may benefit from a light application of Blue Ribbon Coin Conditioner and Preservative™, which contains an organic solvent and a petroleum-based lubricant that practically seal off the coin's surface from the atmosphere. Use a cotton swab and

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a gentle, rolling (*not* rubbing) motion to apply it.

The higher the coin's grade and value, the more caution you should exercise before using either acetone or Blue Ribbon. Both can change a coin's appearance, sometimes drastically. As always, I recommend extensive experimentation with low-value coins. If in doubt, consult a numismatist experienced in this area. Both chemicals can be extremely useful to those concerned with coin preservation, but results vary.

Q. What can you tell me about a 1984 silver-colored cent that weighs the same as a dime? The weight was given to me by an official appraiser who also said the coin was authentic, but could tell me no more.

—M.B., Maryland

A. I would be somewhat suspicious of an "official appraiser" who can determine a coin's authenticity without knowing what type it is, but it sounds as if he may be right.

If your 1984 cent weighs the same as a copper-nickel clad dime (approximately 2.27g), there is an excellent chance it was struck on a dime planchet, a significant mint error.

The coin must be viewed firsthand to determine if it is a genuine error. The ANA Authentication Bureau offers this type of evaluation, as do other independent grading services.

Keep those questions coming! Write to me in care of *The Numismatist*, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279, fax 719/634-4085.

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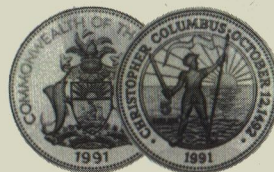
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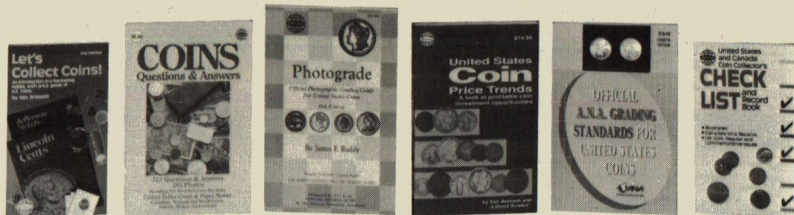
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An easy-to-use, officially approved set of standards everyone can apply to grading U.S. coins. Lists every type of U.S. coin from 1793 to present. *Item No. 9097. Suggested retail \$10.95 U.S.*

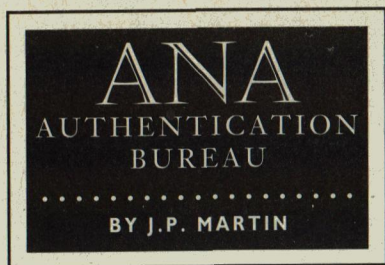
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Record book designed for use as a convenient inventory of U.S. and Canadian coins. Mintage figures show how many coins were struck each year. Space provided for the collector to indicate the number of coins owned in any of six different grades of condition. Most coin types illustrated with actual size photographs next to the coin listings. *Item No. 9091. Suggested retail \$2.50 U.S.*

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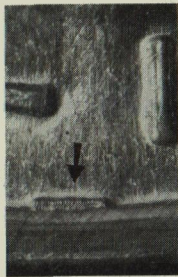
U.S. COMMEMORATIVE SERIES Counterfeit Analysis #13: 1920 Pilgrim Tercentenary Half Dollar



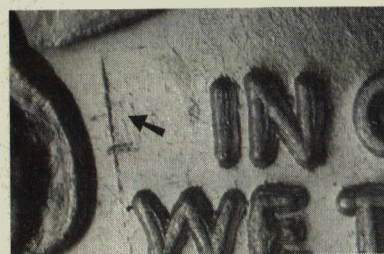
Genuine 1920 Pilgrim Tercentenary half dollar.



A



B



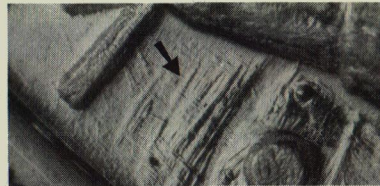
C



D



E



G



F



H

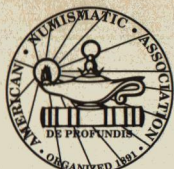
•SPECIFICATIONS•

	WEIGHT (gm)	DENSITY	DIAMETER (mm)	NO. REEDS
Genuine	12.5	10.33	30.6	150
Counterfeit	n/a	n/a	n/a	n/a

Remarks: A rather poor counterfeit with numerous die markers. Offered as silver or brass trial strikes. One appearance of each confirmed. Known brass specimen exhibits a later die state. Anyone wishing to donate a specimen of this counterfeit to the Association's museum cabinet is urged to contact the ANA.

Method of counterfeiting: Possibly modern spark erosion, with additional tooling to strengthen detail.

- Major Diagnostics:**
- A. *Obverse* — Counterfeit (brass): Tool mark in field to left of pilgrim's nose.
 - B. *Reverse* — Counterfeit (brass): Tool mark in field along bottom rim.
 - C. *Obverse* — Counterfeit (brass): Tool mark to left of IN GOD WE TRUST.
 - D. *Obverse* — Counterfeit (brass): Retooled ST in STATES.
 - E. *Reverse* — Counterfeit (brass): Loss of detail in flag on mainmast.
 - F. *Reverse* — Counterfeit (silver): Flag on mainmast on later die state shows die polish and greater loss of detail.
 - G. *Obverse* — Counterfeit (brass): Tool marks to right of M in PILGRIM.
 - H. *Obverse* — Counterfeit (silver): Area to right of M in PILGRIM on later die state shows die polish.



APPLICATION FOR AUTHENTICATION

ANAAB

American Numismatic Association Authentication Bureau
818 North Cascade Avenue • Colorado Springs, CO 80903

FOR OFFICE USE ONLY

P.O. IN _____

P.O. OUT _____

DATE _____

Fee Schedule: The cost is \$23 per item for specimens valued up to \$4,999 each. For items valued at \$5,000 or more, the cost is \$40 per item. ☐ Reexam \$15 per item ☐ Transfer \$10 per item (ANAAB certified items only)
For postage and insurance charges, see below and on back.

Applicant (Please Print or Type):

Name _____
(Last) (first)

Address _____

City _____ State _____

Zip _____ Tel. (____) _____

ANA Member # _____

Ship to (if different)

Name _____
(Last) (first)

Address _____

City _____ State _____

Zip _____ Tel. (____) _____

ANA Member # _____

FOR OFFICE USE ONLY	COUNTRY	DATE/MM	DENOM.	VARIETY	☐ REEXAM ☐ TRANSFER	ISSUE CERTIFICATE TO:	OWNER'S VALUE

TOTAL INSURED VALUE \$ _____

LIMITATION OF ANA'S LIABILITY

I hereby understand and agree that I am submitting the above-described item(s) to American Numismatic Association (ANA) for authentication under the following terms and conditions:

1. The opinion to be rendered by ANA as to the authenticity of said item(s) represents the opinion of the examiners retained by ANA to authenticate items. Such opinion does not constitute a guaranty that other competent examiners will not reach a different conclusion.

2. Any certificate of authentication issued pursuant hereto is not assignable and ANA's liability thereunder extends only to the party to whom said certificate is issued. ANA is not liable to any other party who may acquire said item(s) by purchase or otherwise in reliance upon said certificate or to any other party whatsoever.

3. ANA's liability under said certificate is limited to any claim made within a period of six years from the date thereof, irrespective of whether or not the party to whom said certificate is issued discovers or failed to discover any authentication error therein during said six-year period.

4. ANA's liability for any error in the authentication of any item described in the certificate issued pursuant hereto is limited to the owner's value thereof set forth herein, or the true value thereof on the date of the within application, or the sum of \$100.00, whichever is the lowest. ANA is not liable for any increase in the value of any such item since the date of the within application, or for any interest on any amount payable under said certificate.

5. Applicant hereby grants ANA permission to use or dispose of, in any manner whatsoever, any and all photographs of said item(s) and any information obtained from the examination thereof, for any lawful purpose.

6. In view of ANA's policy that all packages of items transmitted to ANA for authentication are opened in the presence of two ANA employees, the determination of said employees as to the item(s) received by ANA and/or not received by ANA shall be final, conclusive and binding upon the applicant in any dispute with respect to ANA's receipt of such items.

7. The insurance referred to herein only covers the period from ANA's receipt of a coin to its delivery thereof to a representative of the United States Postal Service for return to Applicant by Registered insured mail. ANA will not be liable for the subsequent loss or theft of or damage to such coin or the failure of the Postal Service to make delivery thereof but will assist Applicant in completing a postal service claim form therefor.

Signature of Applicant _____

Date _____

FEE CALCULATIONS

Items Rate
FEES: _____ x \$23.00 = \$ _____

FEES: _____ x \$40.00 = \$ _____

POSTAGE (1 item) \$7.00: \$ _____

EACH ADDITIONAL ITEM \$1.00 ea.: \$ _____

EXCESS INSURANCE: \$ _____

(IMPORTANT:
See worksheet on back)

TOTAL THIS ORDER: \$ _____

SUBMISSION INSTRUCTIONS

GENERAL

The American Numismatic Association Authentication Bureau:

- Renders an opinion whether a numismatic item is genuine or otherwise, including authenticating of all coins (U.S., foreign, ancient) tokens, medals, and paper money (including obsolete U.S.).
- Issues a photo certificate with a registration number on genuine items.
- Cannot determine valuation of items—values must be supplied by the submitter.
- Provides reference attributions if possible.
- Uses its network of numismatic experts on a consulting basis for those items requiring additional examination and opinions.
- Provides counterfeit diagnostics on non-genuine specimens.
- Provides certification services for ANA members only.
- Provides additional information on membership services.

ADMINISTRATIVE

- Please submit items in easy access holders. Mark holders with matching submission numbers.
- Fee schedule: \$23 per item for specimens valued up to \$4,999 each. For items valued at \$5,000 or more the cost is \$40 per specimen. Genuine and counterfeit determinations will be at full charge. Sufficient return postage must be included with each submission. Postage only will be billed if no decision is reached.
- ANA will provide free insurance up to \$1000 per item valued under \$5,000 (average). \$5,000 worth of free insurance, per item will be provided for each item valued at \$5,000 or more. Shipments valued higher are charged \$1.00 per thousand dollars of excess valuation. Fill out one Excess Insurance worksheet per order (see below). This insurance covers only the period in which it is in ANA's possession. (See #7 under ANA's Liability)
- The ANA fee structure is predicated in part on accurate valuation of coins for insurance purposes. Overvaluation, even within the stated limits, raises costs and may result in a rate increase.
- Payment is due in full with order. Items will not be processed until payment is received.
- A reexamination requires submission of the certified item and the certificate.
- Transfers require submission of original certificate (ANAAB will not reissue certificates bearing grade opinions).

PHOTO CERTIFICATE

- A photo certificate will be issued for newly authenticated items and for reexamination and transfer of previously authenticated items submitted to ANACS prior to August 1, 1990.

EXCESS INSURANCE WORKSHEET

1. TOTAL "OWNER'S VALUE" OF ORDER.	A \$ _____
2. A. NUMBER OF ITEMS SUBMITTED _____ x \$1,000	\$ _____
2. B. NUMBER OF ITEMS SUBMITTED _____ x \$5,000	\$ _____
2 C. ADD LINES 2A & 2B FOR TOTAL OF ANA'S FREE INSURANCE	B \$ _____
3. IF A IS LESS THAN B. WRITE 0 AND STOP HERE. IF BE IS LESS THAN A,	
SUBTRACT IT FROM A AND MULTIPLY THE BALANCE BY .001.	\$ _____
	X .001
4. THIS IS YOUR EXCESS INSURANCE FEE	\$ _____

EXAMPLES

$$\begin{array}{r} 45 \times \$1,000 \\ \text{A } \$35,500 \\ \text{B } \$45,000 \\ \$0 \\ \times .001 \\ \hline \end{array}$$

$$\begin{array}{r} 45 \times \$1,000 \\ \text{A } \$63,000 \\ \text{B } \$45,000 \\ \$18,000 \\ \times .001 \\ \hline \end{array}$$

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\$18.00

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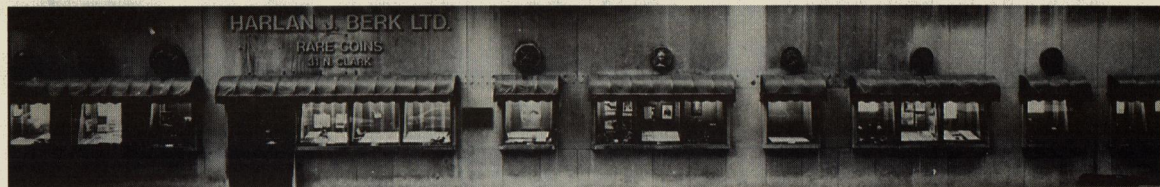
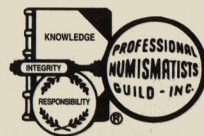
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Advertising Rates and Information

THE NUMISMATIST is a controlled-circulation, educational journal published monthly and distributed to all American Numismatic Association (ANA) members as a membership benefit. Circulation is currently 28,000, and each issue averages 144 to 160 pages.

Ad Size	Ad Dimensions		Ad Frequency			
	INCHES	PICAS	1 TIME	3 TIMES	6 TIMES	12 TIMES
Full page	6 $\frac{3}{16}$ x 8 $\frac{1}{16}$	38 x 48.6	\$456	\$433	\$410	\$389
Half Page	6 $\frac{3}{16}$ x 3 $\frac{15}{16}$	38 x 23.6	241	230	216	204
Quarter Page	3 x 3 $\frac{15}{16}$	18 x 23.6	124	117	110	105
Display Classified	2 x 1 $\frac{1}{4}$	12 x 10.6	81	76	71	67

GENERAL INFORMATION

Contracts are available for 3-, 6- and 12-time placement. Frequency will be consecutive unless otherwise scheduled. Page position can be requested for regular advertisements, but cannot be guaranteed. No advertisements will be accepted from minors unless accompanied by a statement of financial responsibility signed by a parent or legal guardian. In keeping with the Hobby Protection Act, advertisements for reproductions or imitations of numismatic items must clearly state that they are not original items. Photographs of these items must show they have been marked with the word "COPY" and must include the date of manufacture. *The Numismatist* specifically reserves the right to edit copy, to require payment in advance, or to decline any advertisement in part or in whole.

PREFERRED PLACEMENT

Preferred placement of ads is available for 20 percent above the rate for regular advertisements. Preferred-placement ads are positioned in the first quarter of the magazine, as far forward as possible.

GUARANTEED PLACEMENT

Guaranteed placement of ads is available for 35 percent above the rate for regular advertisements. Guaranteed-placement ads are placed on a specific page for the duration of the contract. All positions subject to availability.

BIND-IN CARDS

Contact the ANA Advertising Sales Manager.

DEADLINE

To ensure insertion in the desired issue, copy must be received by the 20th of the month, six weeks preceding the issue's cover date. Ad copy may be changed each issue, but if new copy is not received from contract advertisers by the 20th of the month, six weeks preceding the issue's cover date, the previous month's ad will be repeated.

ADVERTISING GUIDELINES

Ad copy must be legible and not included in the body of a letter or other transmission. New ad copy cannot be accepted over the telephone. If an ANA member logo is used, the name and ANA number of the firm's principal officer must appear. Display classified advertisements will be placed under the classification most closely related to the ad's subject. All display classified ads appear without illustrations or logos. Requests for photography of numismatic items will be billed at prevailing national rates.

Every effort is made to ensure accuracy in all display advertising. Proofs of full-, half- and quarter-page ads will be provided for review of format and typography. At that time, ad revisions may be requested. Advertisers may be charged for extensive changes requested after deadline. The ANA is not responsible for any errors or omissions noted following the advertiser's approval of the advertisement.

Full-page ads: Advertisers should submit desired layout, photographs, artwork and logos. Design specifications will be met as closely as possible. Camera-ready material is accepted, but must be submitted as right-reading, emulsion side down (RRED) negatives and/or resin-coated paper composites with halftones and artwork affixed. Halftones should be 120-line screen. Bleeds are not permitted. Advertisements also can be submitted on 3-inch diskette or 44MB removable cartridge.

Half- and quarter-page ads: Advertisers should submit desired layout, photographs, artwork and logos for production. Design specifications will be met as closely as possible. Advertisements also can be submitted on 3-inch diskette or 44MB removable cartridge.

CONTRACT CANCELLATION

Contract cancellation requires notice six weeks prior to the issue's cover date. Cancelled contracts will be rebilled at the applicable rate.

REFERENCE POLICY

Advertisers are required to be members of the American Numismatic Association and must submit the name and ANA membership number of owners and/or principal officers of the firm, as well as one banking and three business references.

REMITTANCE/CREDIT POLICY

Remittance is payable to "American Numismatic Association." Credit will be extended to contract advertisers only. A 5-percent discount will be given to contract advertisers for payment made in advance. A monthly service charge of 1 $\frac{1}{2}$ percent will be applied to balances unpaid over 30 days. Payment must accompany advertisements submitted by non-contract advertisers. Advertising contracts may be suspended if account balances are 90 days past due.

Direct correspondence and advertising materials to ANA Advertising Sales Manager, THE NUMISMATIST, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279, 800-556-2646, 719-632-2646, Fax 719-634-4085.

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Your Number, Please?

During our auction at the Long Beach Numismatic, Philatelic and Sports Card Exposition in February, lot viewing was crowded from the moment we opened until we closed in the evening. This doesn't mean viewing isn't crowded for our other signature and bullet sales, because it is, but this particular event was inordinately busy.

The primary reason was the major gold collection consigned by four gentlemen from Venezuela. Their coins brought almost \$1,000,000, about 35 percent of the sale. These individuals made it very clear to us during our consignment negotiations that they had no intention of buying anything back. True to their word, they did not. Their collection was within 70 coins of a complete set of U.S. gold. Even I can take a "Red Book," count to 70, and know that they must have owned many rare pieces.

As we began to solicit bidders for the sale, we made sure everyone knew this was a real buying opportunity. Numerous people came to our offices in Dallas prior to the show and spent 12-hour days examining lots. Paul Koppenhaver, who is now bourse chairman for the Long Beach Expo, again proved himself ever so kind and cooperative by allowing us to open early and stay late for viewing at the show. Even with 14- and 15-hour days, it still was difficult to get a viewing chair.

The bottom line is this: When you have a fresh and truly rare group of coins that bidders *know* will sell,

they'll be there. Sort of like the line from *Field of Dreams*: "If you build it, they will come." I didn't see Shoeless Joe there, but almost everyone else was present.

Invariably, lot viewing gets crowded and a waiting line forms. We use the tasteful "ice cream shop" method of taking a number, except we use bidder numbers. This may come as a surprise, but we do not necessarily give the first available chair to the person who has waited the longest. If a known strong bidder is seventh in line, he'll get that seat. We cannot afford to let someone who has a history of strong bidding with us to become impatient and wander away.

We want everyone to have an opportunity to look, but if you were a consignor, who would you want to have that chair? This method might not be palatable to everyone, but it translates into higher prices realized, and that is what auctions are all about.

Sometimes I hear the comment, "Get more room so more people can view." It sounds like a good idea, but all lots are not equal. In a 2,700-lot sale, you can bet the paper money from that drive-through nation of Togo will be examined 1/1,000 as often as U.S. gold. What we do is calculate the maximum number of chairs we should have based on the number of lots viewers likely will want to examine and the number of lots that will not be shown as much.

In the early days of our company, when I was still wearing those spiffy leisure suits, we thought you could not have too many viewing stations. The result was "box lock." All the hot lots were on the front table being examined, and the Togo lots were not going anywhere. So when someone finished viewing a box of U.S. gold, he had to wait until

another person finished a box he wanted to see. It took us only one auction to figure out that this did not work. Again, we can't have a viable bidder lose patience and leave the viewing area. He may never return.

Usually, the people who show our lots are from the city where the sale is being held. We attempt to hire the same showers whenever we return to that location.

At the 1993 ANA sale in Baltimore, I thought we had our best crew of lot-showers ever. Linda Brueggeman of Positive Protection put them together for us. All the showers were middle-aged (translation: they didn't flirt with the bidders), none smoked (no one had to take a break every 10 minutes), and they were there to serve the bidders, not visit with each other. At our three annual Long Beach sales, we've had the same basic crew for several years. Two individuals, Shelly Mesa and Kimberly Bethel, are local residents who have worked with us there since 1983.

Auctions involve a lot of planning, but they make the adrenalin flow. There is a tremendous high when you know you have done everything you can to make a sale successful. It is almost as exciting as my favorite pastime—running.

The subjects I choose for these monthly columns often come from readers, as did this month's installment. If you have suggestions or criticisms, I welcome your input. •

Bob Merrill has served as auction director for Heritage Numismatic Auctions in Dallas, Texas, since 1976. Previously, he taught history at a Dallas junior college. Heritage, selected as the official auctioneer for ANA anniversary conventions through 1995, has been awarded more ANA auctions since 1980 than all other firms combined.

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A Montpellier Mule of Louis XIV

Many of the ANA Museum's acquisitions over the years have included rare, interesting and unusual specimens. One such example is the piece featured here, a hybrid French coin of Louis XIV (1643-1715) from the southern mint city of Montpellier, donated by benefactor Margaret H. Lloyd. Formerly in the marvelous collection formed by the late Richard W. Lloyd, this piece may be considered a *liard*, but the obverse die from which it was struck was not intended for that denomination.

The Museum's coin, which appears to be a genuine issue, was struck from an obverse die for a silver $\frac{1}{12}$ écu (presumably the *douzième d'écu aux palmes*) combined with a reverse die for a copper *liard de France au buste âgé*, bearing the "N" mintmark of Montpellier. According to the traditional French nomenclature for these two denominations, each of the coins is named after the design on the side that is not represented in this muling (the reverse *aux palmes* of the $\frac{1}{12}$ écu and the obverse with the *buste âgé* of the *liard*).

It is not difficult to discern how the erroneous die pairing might have occurred—perhaps during a workload increase following a hiatus in minting activity. Stylistically, the obverses of the *liard* and the $\frac{1}{12}$ écu are nearly identical—both engraved with the same portrait by Joseph Röettiers. A standard *liard au buste âgé* had a diameter of 23mm; the $\frac{1}{12}$ écu denominations with corresponding bust type had a diameter



This Montpellier mint *liard de France* (circa 1697) was struck from an obverse die for a *douzième d'écu*. In fair to good condition, it weighs 3.508g and has a diameter of 22mm (ANA Museum Accession No. 1981.195.1455).

of 19 to 23 mm, so the dies would have resembled each other rather closely. The official weight of the *liard* was 4.079g, while that of the $\frac{1}{12}$ écu was 2.261g.

Several points of interest arise. Chiefly, since the date of the *liard* would have appeared on the obverse, while that of the $\frac{1}{12}$ écu would have been on the reverse, we are confronted by a coin accidentally bearing no issue date. The Montpellier mint actively struck $\frac{1}{12}$ écus from 1694 to 1699, and again from 1702 to 1705, but is believed to have struck *liards de France* only from 1694 to 1697 and again in 1699. We may infer that our coin formed a part of the *liard* mintage from one of these years. One might suggest 1697 as the most likely date, inasmuch as production figures for that year (3,096,892) were the highest recorded for the mint during this period, and the *liards* of this date appear to be the least scarce today.

The leading reference on this series is Victor Gadoury's 1986 work, *Monnaies royales Françaises, Louis XIII à Louis XVI, 1610-1792* (ANA Library Cat. No. JE83.G3.1986), in which the type representing the Museum's *liard de France* is listed as No. 81 and the $\frac{1}{12}$ écu of the kind most likely to have been used for the obverse die is No. 119. Gadoury

records no mules of this kind, but in his 1989 reference *Les Monnaies Françaises royales de Hugues Capet à Louis XVI* (987-1793) (ANA Library Cat. No. JE82.D8 Vol.2), author Jean DuPlessy lists two examples of muled $\frac{1}{12}$ écus. They are a Rouen mint 1699 *douzième d'écu* with the obverse struck from a 1696 *liard* die (No. 1523A) and a *douzième d'écu* of 1699, with an illegible mintmark, struck from an obverse die for a gold *demi-louis aux quatre L* dated 1699 (No. 1523B).

An important city, Montpellier is the capital of the French Department of Hérault and the chief town of the Languedoc region. Located near the southern coast, southwest of Nîmes, in the midst of the richest wine-producing region of France, the city is famous as an agricultural, commercial and industrial center, and perhaps best known for its venerable university.

Nevertheless, the Montpellier mint was not one of the greatest of the 40 French mints that struck coinage under Louis XIV. Earlier, the city was a center of the Huguenot resistance during the French religious wars, and in 1628 its walls were completely razed by the king's Catholic forces. The ANA's curious memento of Montpellier's history is an unparalleled part of the collection of numismatic items from France. •

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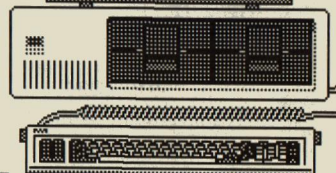
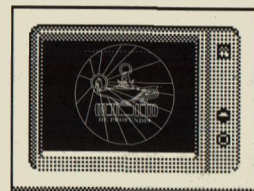
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Piled Higher and Deeper

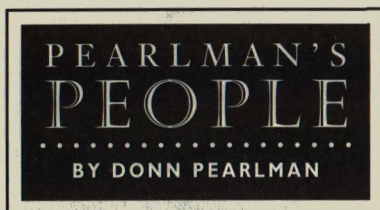
THIS COLUMN WAS written in early March as the Chicago area struggled to recover from a record-setting month of snow in February. More than two feet of "partly cloudy" created a huge mound on the backyard patio table. All the snow reminded me of a numismatic story.

The slush usually is gone by the time the Chicago International Coin Fair (CICF) gets under way each March or April. But about 10 years ago, beautiful, large flakes floated down on the evening of the dealers' set-up.

When I arrived at the CICF hotel to visit with a long-time friend, dealer Bob Roberts of Sydney, Australia, his assistant was staring intently out a window at the huge flurries.

Bob is an experienced traveler, attending several major shows around the world every year, and while he prefers the delightfully

warm weather in Sydney, he had encountered snow elsewhere. However, his mid-20s assistant, David



Allen, had not.

If I recall correctly, David had observed snow far up in the mountains west of Sydney, but never actually viewed it coming down from the sky. That night he was nearly mesmerized by the gentle cascade outside the window.

Riding in my car later, David discovered a previously unseen object, a snow brush, and asked its purpose. "That's to scrape snow and ice off the windshield," I explained.

After a pause he responded dryly,

"Quite nice, living in Chicago."

A few days later, Bob and David drove about five hours north to Iola, Wisconsin, to visit Chet Krause, Cliff Mishler and the staff of Krause Publications, publishers of the phone book-thick *Standard Catalog of World Coins*. Wisconsin had considerably more fresh snow than downtown Chicago, and David participated in a friendly snowball fight, apparently a first for him. Unfortunately, that led to a nasty cold, and he became so ill, his departure back to Sydney was delayed several days until he recovered sufficiently to make the long flight.

So, there I was in early March 1994, looking out a window in our family room, staring at the results of what northern-tier meteorologists describe as "blowing and drifting." The piles of snow reminded me of that CICF anecdote of a decade past.

Coincidentally, Bob Roberts called from Sydney later that day. (Not much of a letter-writer, Bob frequently phones friends and clients around the globe. I believe his few existing letters might fetch quite a price at auction.) We exchanged greetings, and he explained the reason for the call. He saw reports on Australian television about Chicago's winter weather and wanted to know how we were doing. I described my backyard view, then asked about Sydney's summer weather.

"Been mighty cold here," Bob deadpanned. "I believe it got down to 20 this morning." (They use Celsius in Australia, not Fahrenheit. It was *only* 68 degrees Down Under.) I gave a transpacific laugh as I dug myself out from a numismatic snow job. •



Myrna worked at the Mint, punching dates. Unfortunately, she had trouble separating her work from her social life.